

In the Name of Allah
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Research Methodology

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This Research Methodology, a Simplified Course-Book aims at developing the Yemeni students' awareness of writing English Bachelor Research Projects (BRP) in connection with the English Language as a foreign language in Yemen (especially in Tihamah of Yemen, Zabid city, Zabid College of Education, Hodeidah University). The Yemeni students will study some important knowledge of research methodology for writing English bachelor research projects. It is for the 3rd Year English B.Ed. students. Dr. Abdullah M.M. Ali Shaghi compiles it. He is an assistant professor of Linguistics, Ph.D. in Linguistics, from Aligarh Muslim University (A.M.U.), U.P., India, 2010.

**A Simplified
Course-Book**

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Section 1: Welcome to Research Methodology, a Simplified Course-Book

This simplified course-book of Research Methodology focuses on teaching Research Methodology and writing English bachelor research projects to the 4th-Year-English-Bachelor students, of the year 2016-2017, 2nd Semester 2016-2017, in the Department of English, Zabid-College of Education, Hodeidah University, Yemen. Dr. Abdullah M. M. Ali Shaghi compiles it. He is an Assistant Professor of Linguistics, Ph.D. in Linguistics from Aligarh Muslim University (A.M.U.), U.P., India, 2010, M.A. in Linguistics from JNU, New Delhi, India in 2006, and Bachelor in English from Hodeida University (HU), Hodeidah, Yemen, 1996.

The simplified course-book of Research Methodology aims at developing the Yemeni students' awareness of writing English bachelor research projects in connection with the English Language as a foreign language in Yemen (especially in Tihamah of Yemen, Zabid city, Zabid College of Education, Hodeidah University). The Yemeni students will study some important knowledge for Research Methodology and for writing English bachelor research projects.

As a B.Ed. in English Program Learning Objective, we want all fourth Year English students in the B.Ed. in English program to have written at least on well-structured, well-supported, and well-argued bachelor research project in ELT / EFL, English Literary Studies and Linguistics before graduating. Research Methodology, a Simplified Course-Book with its supplementary materials attached to it is determined the appropriate course to focus on that objective.

This simplified course-book is organized as follows: Section 1: Welcome to Research Methodology, A Simplified Course-Book. Section 2: Definitions of Research, Methodology, Research Methodology, Methods, Research Methods, and Scientific Methods. Section 3: Objectives of Research and Motivation in Research Section 4: Types of Educational Research Section 4: Objectives of Research and Motivation in Research. Section 5: Other Types of Research Methods and Other Related Terms. Section 6: Originality of Research and Plagiarism of Research. Section 7: Research Methodology and Major Areas of Bachelor Research Projects. Section 8: The Process of Writing the English Bachelor Research Project. Sources, References and Bibliographies, Appendix 1: Title Page. Appendix 2: Certificate of the Supervisor. Appendix 3: Declaration of Academic Integrity. Appendix 4: Dedication. Appendix 5: Acknowledgement. Appendix 6: Abstract in English and Arabic. Appendix 7: Table of Contents. Appendix 8: Previous Exam Question Papers. Appendix 9: Bachelor Research Project Assessment. Appendix 10: Supplementary Materials Attached to this Simplified Course-Book.

Simplified Course-Book Requirements

Bachelor Research Project (BRP): % 30

Final Regular Exam: % 70

Examinations

Besides the bachelor research project, there will be a cumulative final examination given during the final examination period.

Participation and Attendance

Participation includes regular attendance, preparation of class materials and readings, and active contribution. Think about what you are learning, and be ready to participate when you come to class. Please ask questions if you do not understand or even if you do. If you are having any problem, or if you just want to discuss specific issues see me after class. Attend class! Attendance is important to understanding the material since we will try to show corrections of writing bachelor research projects in our class discussions. If you are going to miss class for a good reason, it is a good idea to let me know ahead of time if possible.

Who am I?

To learn more about me, search my name “shaghi, / abdullah.shaghi / drabdullahshaghi / abdullahshaghi / abulbaraa shaghi” on my website (where you can download all the lectures and models of the final regulars and repeaters examinations): <http://abdullahshaghi2012.wordpress.com/> as well as on my Gmail / Google drive / Google blogger, LinkedIn.com, academia.com, scribd.com, or archive.org (https://archive.org/details/@dr_abdullah_shaghi).

Acknowledgments

The author of this simplified course-book would like to thank all of those (colleagues and students) who have invest time and effort into this project. This simplified course-book would not have been possible without them.

The production of this simplified course-book was with the following open source program: (archive.org). Students and interested readers can find the author’s own uploads in the link: (https://archive.org/details/@dr_abdullah_shaghi).

Section 2: Definitions of Research, Methodology, Research Methodology, Methods, Research Methods, and Scientific Methods

Research

Research in common parlance refers to a search for knowledge. Research is the systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions.

Methodology

1. Methodology is the branch of philosophy that analyzes the principles and procedures of inquiry in a particular discipline.
2. Methodology is the system of methods followed in a particular discipline

Research Methodology

Research methodology may be understood as a science of studying how research is done scientifically.

Methods

Methods are particular procedures for accomplishing or approaching something, especially systematic or established ones.

Research Methods

Research methods may be understood as all those methods / techniques that are used for conduction of research.

Scientific Method

Scientific method is the pursuit of truth as determined by logical considerations.

Section 3: Objectives of Research and Motivation in Research

Objectives of Research

The purpose of research is to discover answers to questions through the application of scientific procedures. The main aim of research is to find out the truth, which is hidden and has not been discovered yet. The research objectives are:

1. To learn knowledge of Research Methodology.
2. To verify and test important facts
3. To analyze an event or process or linguistic phenomenon to identify the cause and effect relationship
4. To develop new scientific tools, concepts and theories to solve and understand scientific and nonscientific problems
5. To find solutions to scientific, nonscientific and linguistic problems
6. To write on your own a Bachelor Research Proposal with a specific topic of your choice.
7. To write on your own a Bachelor Research Project of that topic using APA or MLA Citation Methods and Styles.

Motivation in Research

The possible motives for doing research may be either one or more of the following:

1. To get a research degree (e.g. B.Ed. degree) along with its significant benefits like better employment, promotion, increment in salary, etc.
2. To get a research degree (e.g. B.Ed. degree) and then to get a teaching position in a college or university or become a scientist in a research institution.
3. To get a knowledge of Research Scholarships and how to write Research Scholarship Proposals.
4. To have inquisitiveness / interest to find new things
5. To get intellectual joy of doing some creative work.
6. To be of service of society.
7. To get respectability.

Important Note: There are **Key Learnings**. They involve Bachelor Research Proposal, Bachelor Research Project, and APA or MLA Citation Methods and Styles

Section 4: Types of Educational Research

Three commonly used research types or designs are quantitative, qualitative, and mixed research.

Quantitative research follows a deductive research process and involves the collection and analysis of quantitative (i.e., numerical) data to identify statistical relations of variables. Common quantitative research methods include: content (relational) analysis, experiments, observations (scaled ratings, checklists), and surveys (closed-ended, validated scales)

Qualitative research follows an inductive research process and involves the collection and analysis of qualitative (i.e., non-numerical) data to search for patterns, themes, and holistic features. Common qualitative research methods include content (conceptual) analysis, focus groups, observations (narrative, comments), interviews, and surveys (open-ended).

Mixed research combines or mixes quantitative and qualitative research techniques in a single study. Two sub-types of mixed research includes mixed method research—using qualitative and quantitative approaches for different phases of the study—and mixed model research—using quantitative and qualitative approaches within or across phases of the study.

Section 5: Other Types of Research Methods and Other Related Terms

Given below are types of research methods and other related terms that can be done to develop your bachelor research projects:

Practical Research:

Practical Research is a research that involves the practical approach that consists of the empirical study of the topic under research and chiefly consists of hands on approach. This involves first hand research in the form of questionnaires, surveys, interviews, observations and discussion groups.

Theoretical Research:

Theoretical Research is a research that involves a non-empirical approach to research; it usually involves perusal of mostly published works. It is like researching through archives of public libraries, courtrooms and published academic journals.

Explanatory Research:

Explanatory Research is a research that involves an explanatory study; the main emphasis is to clarify why and how there is a relationship between two aspects of a situation or phenomenon.

Exploratory Research:

Exploratory Research is a research when a study is undertaken with the objective either to explore an area where little is known or to investigate the possibilities of undertaking a particular research study. When a study is carried out to determine its feasibility, it is also called a **feasibility** or **pilot study**.

Descriptive Research:

Descriptive Research includes surveys and fact-finding enquiries of different kinds. Its major purpose is description of state of affairs, as it exists at present.

Analytical Research:

Analytical Research is a research in which analytical researchers have to use facts or information already available and analyze these to make a critical development of material.

Source: https://en.wikipedia.org/wiki/Types_of_research_methods_and_disciplines#Types_of_Research/10/03/2016

Primary Sources:

Sources that provide primary data such as interviews, observations, and questionnaires are called **primary sources**.

Secondary Sources:

Sources that provide secondary data are called secondary sources. Sources such as books, journals, previous research studies, records of an agency, client or patient information already collected and routine service delivery records all form **secondary sources**.

Primary Data:

Information collected for the specific purpose of a study either by the researcher or by someone else is called **primary data**.

Secondary Data:

Sometimes the information required is already available in other sources such as journals, previous reports, censuses and you extract that information for the specific purpose of your study. This type of data which already exists but you extract for the purpose of your study is called **secondary data**.

Observation:

Observation is one of the methods for collecting primary data. It is a purposeful, systematic and selective way of watching and listening to an interaction or phenomenon as it takes place. Though dominantly used in qualitative research, it is also used in quantitative research.

Evaluation:

Evaluation is a process that is guided by research principles for reviewing an intervention or Programme in order to make informed decisions about its desirability and/or identifying changes to enhance its efficiency and effectiveness.

Questionnaire:

A **questionnaire** is a written list of questions, the answers to which are recorded by respondents. In a questionnaire respondents read the questions, interpret what is expected and then write down the answers. The only difference between an interview schedule and a questionnaire is that in the former it is the interviewer who asks the questions (and, if necessary, explains them) and records the respondent's replies on an interview schedule, while in the latter replies are recorded by the respondents themselves.

Bachelor of Education (B.Ed.):

Bachelor of Education (B.Ed.) is an undergraduate professional degree which prepares students for work as a teacher in schools, though in some countries additional work must be done in order for the student to be fully qualified to teach.

All above are from https://en.wikipedia.org/wiki/Bachelor_of_Education/10/03/2016

In WordNet English Dictionary through lingoes translator 2, we have the following terms:

Research Project:

Research Project is a research into questions posed by scientific theories and hypotheses; (see scientific research)

Scientific Research:

Scientific Research is a research into questions posed by scientific theories and hypotheses; (see research project above)

Bachelor's Degree:

Bachelor's Degree is an academic degree conferred on someone who has successfully completed undergraduate studies

Section 6: Originality of Research and Plagiarism of Research

Originality of Research

The English bachelor research project based on the MLA Style guide or the APA Style guide is primarily a bachelor research project that is not expected to make a significant contribution to knowledge. However, if it is an original or novel work, an appropriate credit for it will be received. Students should aim at an original synthesis based on the interpretation of data. For example, if an English bachelor research project based on the MLA Style guide or the APA Style guide is written in the area of English Literary Studies, literary analysis, English language teaching, teaching and learning English, linguistic analysis, etc. It is expected that there will be an original sample or data. The emphasis is on the discussion that derives from them.

Plagiarism of Research

Plagiarism of Research is using another person's work, language, ideas, or words without acknowledgement. This also applies to **unpublished materials** (e.g. student theses, lectures, lecture handouts, internet pages). If you want to quote from such materials, document the source clearly. Plagiarism can be avoided by using correct methods for quoting, paraphrasing, summarizing and referencing. **Quoting** means using the exact words of the writer/speaker, whereas **paraphrasing** means restating the words and ideas from a book, an article or a lecture in one's own words. Failure to produce references adequately amounts to plagiarism. Intentional or not, all plagiarism is **theft**; therefore, it will result in the immediate rejection of your Bachelor Research Projects.

Section 7: Research Methodology and Major Areas of Bachelor Research Projects

The Objective of this simplified course-book is to pay attention to the most important dimension of Research i.e., Research Methodology. It will enable the undergraduate Yemeni students of English Studies to develop the most appropriate methodology for their Research Studies. The assignment of the simplified course-book is to teach research skills to the beginners and help improve the quality of research by the existing researchers. The design of the simplified course-book structure is illustrated in a way that the learning of Research Methodology can move from a teaching process to investigational process, from memorizing to brainstorming / thinking, from clearing the examination to feedback learning, from knowledge transfer to knowledge creation.

The Research Methodology and the Bachelor Research Project at the Department of English studies and ELT Methodology covers most of the areas and aspects of English. All our projects together aspire to provide a coherent and comprehensive synchronic description of the ELT / EFL, English Literary Studies and Linguistics.

In addition to basic disciplines (teaching methods, preparing teaching materials, testing and evaluation, novel, drama, poetry, practical criticism, phonetics, phonology, morphology and syntax), research interests revolve around the evaluation of handouts or simplified course-books taught in the English department, the linguistic analysis, the contrastive analysis, the comparative study, and the critical analysis of literary works.). The important principle of our bachelor research project is to apply a contrastive analysis / study of English versus Arabic (or any Yemeni Arabic Dialect) and to nurture the linguistic and literary arms of research and teaching / education of research methodology simultaneously.

A feature, unique in Yemen, of the research carried out at the Department of English in Zabid College of Education is the close link between synchronic description and linguistic analysis and critical analysis of literary works. The fundamental methodological starting point applied by the department in its bachelor research projects is the recent conventions and guidelines for writing bachelor research projects that follow APA or MLA styles. At the same time, the English department in Zabid College of Education continues to respond to the latest major developments in ELT/ EFL, English Literary Studies and Linguistics (English and Arabic) in the world.

The Department's overall orientation is to promote the direct link between the bachelor research projects activities and the teaching of research methodology. The B.Ed. bachelor degree program in English Department includes academic training towards enabling undergraduate 4th year English students to write bachelor research projects in English Language Teaching, English Literary Studies, and Linguistics).

Section 8: The Process of Writing an English Bachelor Research Project

Preparing and writing your Bachelor Research Projects (BRP) is the final phase of accomplishing your university studies. You will specialize in one particular area within either ELT/EFL, Literature (Literary Studies), or Linguistics. For each of the three respective areas, your supervisor will provide assistance in selecting a topic and in supervising your BRP.

Choosing a Topic

One of the most important steps in the process of writing a bachelor research project for the English studies is choosing an interesting, engaging topic. A lecturer may offer students a range of topics from which to choose or allow students to choose their own areas of focus. If the teacher does provide a list of possible topics, students may respond by feeling either reassured or stifled by the narrowed topic choices. If students find themselves feeling stifled or have a specific interest in another topic not listed, approach their teacher and express their reservations. He or she may very likely allow students to investigate a topic not on the list. If the instructor does not offer a list of topics and students are having difficulty in choosing their own, consider speaking to the teacher for more guidance. Most importantly, take their time and do not feel rushed to choose a specific topic.

Their choice of topic will influence both the effort student invest in their research and the B.Ed. degree to which student enjoy the process.

Choose a topic student find challenging and interesting. Do not shy away from controversial topics. Be aware of how much research is available on their topic of choice. Although it is important to offer readers a new interpretation or perspective of the work under investigation, student need not be deterred if their area of focus is widely discussed. It is useful to learn how to incorporate the insights and ideas of other scholars within their own personal findings.

Before narrowing their focus to a specific entitlement or interpretation, conduct research in order to gain an understanding of what other individuals have said about the topic. Most students find it useful to examine a wide range of sources before deciding on a specific area of focus.

Select a topic you feel equipped to handle. Avoid topics that are:

- (1) Too general- try to be specific about what you seek to investigate,
- (2) Too specialized- remain mindful of the preexisting knowledge you possess, in choosing a very specialized topic you may find yourself not qualified to discuss some of the material,
- (3) Not worth arguing- a research project should always make some sort of central

entitlement and the topic should therefore enable you to make a clear, concise title.

Listed below are sample topics suggested by your lecturer and supervisor.

Sample Topics in ELT / EFL

1. (Choose an area) of ELT / EFL in which You Think Methods, Techniques, Curricula, Syllabi, or Lesson Plans of Learning or Teaching Need to be Developed
2. How Have Communication Technologies (the Internet, Cellular Phones, etc.) or Social Communications (Facebook, What's-App, Twitter, etc.) Influenced English Language Learning or Teaching
3. Learning in the Foreign Language Classroom in Zabid-College of Education
4. English Teacher Characteristics for the First/Second Year English Students/Learners in Zabid-College of Education
5. Evaluation of any Course-Book Taught to First/Second Year English Students in Zabid-College of Education.
6. First/Second Year English Student/Learner Characteristics in Zabid-College of Education.
7. Language Testing and Evaluation in Zabid-College of Education.
8. First/Second Year English Students/Learners Performance in Zabid-College of Education
9. Language Testing and Evaluation of the First/Second Year English Students/Learners in Zabid-College of Education
10. Any Topic of Your Own Choice in ELT / EFL.

Sample topics in English Literary Studies

1. Critical Analysis of the Plot of the Drama of (Title)
2. Critical Analysis of the Plot of the Novel of (Title)
3. Analysis and Discussion of the Development of Life, Death, or Love as a Theme in 18th, 19th, or 20th, Century English Literature in Two Novels by Two Different Writers (Orwell, Burgess, McEwan, Martin Amis, etc.)
4. Analysis and Discussion of the Narrative Techniques in a Novel by a Contemporary British / American Author
5. Analysis and Discussion of Dramatizations of Love, Life, or Death in a Drama by any British / American Author
6. Critical / Linguistic Analysis of three Poems or Sonnets by any British / American Author
7. A Comparative Study of the theme of (Courtly) Love, Life, or Death in a Part of a Novel, an Act of a Drama or A Poem in English and Arabic
8. Linguistic Analysis of a Part of the Novel of (Title)

9. Linguistic Analysis of a Part of the Novel of (Title)
10. Any Topic of Your Own Choice in Literary Studies

Sample Topics in Linguistics

1. Phonological Analysis of Short or Long Monophthongs or Consonants in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect)
2. Phonological Analysis of Diphthongs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect)
3. Morphological Analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect)
4. Suffixation, Prefixation, or Infixation in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect)
5. Syntactic Analysis of (Specific) Noun Phrases, Verb Phrase, Adjective Phrases, Adverb Phrases in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect)
6. Discussion of Distinctions of Falling vs. Rising or Fall-Rise vs. Rise-Fall Intonation
7. The Role of Morphological Patterns of Selected (Acronyms, Reduplication, Compounding, etc.)
8. Nominative-Case, Accusative-Case, or Genitive-Case in Contemporary English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect)
9. A Contrastive Analysis of Any Linguistic Item/Term/Branch in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect)
10. Any Topic of Your Own Choice in Linguistics

Seeking Supervisor Guidance

Before beginning in-depth research, students will consult their lecturer. He or she may be knowledgeable about the research available on their topics and different academic students may be interested in investigating. In addition, their lecturer may well suggest their topic is too general or specialized and be able to aid student in the process of refining or reworking their topic of choice.

Writing a Tentative Thesis Statement

Once you have selected your topic, you are ready to write a tentative thesis statement. A thesis statement is a single, unifying complete sentence that states your paper's major topic and your point of view toward the topic. The one sentence defines your whole paper. If you have difficulty determining your thesis, ask yourself, "What is the point of my research or writing?" The answer might be your thesis statement.

Other questions that may lead to a thesis statement include the following:

- Can I tell the reader anything new or different?
- Do I have a solution to the problem?
- Do I have a new slant and / or new approach to the issue?
- Should I take the less popular view of this matter?
- Do I have a theory about this subject?

All above are from http://pure.au.dk/portal-asb-student/files/36292665/BA_s_project_2011_Tina_Alsted_Grejsen_PDF.pdf/7/3/2016

Tips and Examples of Thesis Statements in ELT/EFL, Literary Studies, and Linguistics According to Some Selected Topics

Here are some tips you should remember when you construct a thesis statement in your BRP.

Write your thesis statement in a complete sentence rather than in a phrase.

Learning in the Foreign Language Classroom in Zabid-College of Education (**Not a thesis statement**)

Learning in the Foreign Language Classroom in Zabid-College of Education sharpens empirical thinking and deepens discussion and need analysis among learners. (**Thesis statement**)

This paper examines how Learning in the Foreign Language Classroom in Zabid-College of Education can improve English students' awareness of English learning when they study for knowledge and exams. (**Thesis statement**)

Morphological Analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect) (**Not a thesis statement**)

Morphological Analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect) sharpens empirical thinking and deepens discussion and analysis of similarities and dissimilarities. (**Thesis statement**)

This paper examines how Morphological Analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect) can increase English (Linguistics) students' awareness of contrastive analysis of two different languages when they study/read for knowledge. (**Thesis statement**)

Critical Analysis of the Plot of the Drama of (Title) (**Not a thesis statement**)

Critical Analysis of the Plot of the Drama of (Title) sharpens critical thinking and

deepens discussion and analysis of the Plot of the Drama of (Title). (**Thesis statement**)

This paper examines how the Critical Analysis of the Plot of the Drama of (Title) can increase English students' awareness of criticism of the Plot of the Drama of (Title) when they study/read for knowledge and exams. (**Thesis statement**)

Express the main point of your argument or your point of view rather than just introducing the topic of your paper.

I am going to discuss the Morphological Analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect). (**Not a thesis statement**)

In this BRP, I am going to discuss positive aspects, similarities, and dissimilarities of doing the Morphological Analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect) based on my own experience of the two languages compared during my studying. (**Thesis statement**)

This BRP examines positive aspects, similarities, and dissimilarities of doing Morphological Analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect) based on my personal experience as well as published studies. (**Thesis statement**)

Express a clear point of view rather than stating just a fact that everybody already knows.

Doing a Morphological Analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect) is good for our study. (**Not a thesis statement**)

Although Doing a Morphological Analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect) is good for our study, recent studies highlight that overdoing such analysis can also develop future implications and suggestions to our study. (**Thesis statement**)

This BRP discusses the importance of doing the right morphological analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect) based on Abdullah Shaghi's 2009 and 2010 study. (**Thesis statement**)

Present your opinion or an idea that needs to be developed or proved to your audience, rather than stating a general idea that is too vague or too large of a topic to be sufficiently covered in a BRP.

There are many similarities and dissimilarities of doing the morphological analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard

Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect). (**Not a thesis statement**)

As the linguistic observation, description and explanation has brought many problems these days, I strongly believe that the similarities of doing the morphological analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect) balance the dissimilarities. (**Thesis statement**)

This BRP examines the advantages of the morphological analysis of (Specific) Nouns, Verbs, Adjectives, or Adverbs in English and Modern Standard Arabic (or Tihami Yemeni Arabic or any Yemeni Arabic Dialect) based on the recent studies conducted by Shaghi, Abdullah 2009 and 2010. (Thesis statement)

Express only one idea about one topic in your thesis statement.

Studying two languages rather than a language is a better option. (**Not a thesis statement**)

Studying two languages can be more effective than studying a language since it can foster a dynamic discussion about development projects with other languages.

(**Thesis statement**)

This BRP looks into positive aspects of studying two languages rather than a language based on my own experience as well as published studies. (**Thesis statement**)

Some Myths about Thesis Statements

Every paper requires one. Assignments that ask you to write personal responses or to explore a subject do not want you to seem to pre-judge the issues. Essays of literary interpretation often want you to be aware of many effects rather than seeming to box yourself into one view of the text.

A thesis statement must come at the end of the first paragraph. This is a natural position for a statement of focus, but it is not the only one. Some theses can be stated in the opening sentences of an essay; others need a paragraph or two of introduction; others cannot be fully formulated until the end.

A thesis statement must be one sentence in length, no matter how many clauses it contains. Clear writing is more important than rules like these. Use two or three sentences if you need them. A complex argument may require a completely tightly knit paragraph to make its initial statement of position.

You cannot start writing an essay until you have a perfect thesis statement. It may be advisable to draft a hypothesis or **tentative thesis statement** near the start of a big project, but changing and refining a thesis is a main task of thinking your way through your ideas as you write a paper. In addition, some essay projects need to explore the question in depth without being locked in before they can provide even a

tentative answer.

A thesis statement must give three points of support. It should indicate that the essay will explain and give evidence for its assertion, but points do not need to come in any specific number.

(Source: <http://advice.writing.utoronto.ca/planning/thesis-statements/17/2/2017>)

Constructing a Tentative Proposal for the Bachelor Research Project

Your bachelor research project proposal is very important because it is the main basis for deciding whether to admit you as a research student or not. Note that although your proposal is an important first step in your research, you can still make changes after you have begun your bachelor research project, and this is just part of the research process. A possible structure of the proposal is as follows:

Title Page

Identifies topic, writer, College of Education and B.Ed. degree

Table of Contents

Lists sections of proposal and page numbering system

Purpose and Aims of the Study

- States clearly the purpose of the study in terms of the broader context
- Outlines the key research questions WHAT, WHY, and HOW so that the focus is manageable
- Outlines the key research aims related to the purpose and the questions

Background

Provides background information relating to the educational context of the study
(Answers the **WHAT** question) Explain the focus of the research.

Rationale / Need for the Study

Follows from background to persuade the reader that the study is needed and will be useful / interesting that may include reference to a 'gap' in the research literature, to the need to apply certain ideas in a new context, or to the significance of your particular topic. (Answers the **WHY** question)

Literature Review / Previous Work / Previous Studies

Analyze the relevant theoretical, historical and current literature / previous works. Note that non-empirical studies require a longer literature review of primary, secondary sources. Use thematic organization or break into sections if necessary. Cite all sources in APA or MLA format and provide a complete bibliography

Methodology / Research Design

Outline and describe the research plans – ways in which it will be conducted. Include your understandings of the nature of knowledge for choosing the bachelor research project approach. Indicate the method for research (i.e., theoretical, practical, linguistic, descriptive, analytical qualitative, quantitative, critical or other empirical methods) Discuss data collection methods. (Answers the **HOW** question)

References / Works Cited

List the works that you have referred to thus far and appear to be useful.

Use the APA (or MLA) Style guide or conventions recommended by your supervisor.

Conducting the Bachelor Research Project and Note-Taking

This is perhaps the most important step in the bachelor research project writing process. The bachelor research projects of the students provide them beliefs as writers by revealing their knowledge and understanding of their topics. In addition, it will shape both their understanding and interpretation of the topics.

Listed below are several important tips for conducting research and **note-taking**:

In order to avoid later confusion, begin each section by recording the author's name, book or article title, and page numbers (if relevant).

As you examine each source, record important or unique notions which you may wish to incorporate within your bachelor research project. You should make certain to outline the general arguments of each source by including a descriptive heading after the citation. This will aid you more quickly and easily distinguishing between sources in the future. Additionally, it may be useful to group sources into categories based on topics that are more refined.

In order to diminish the risk of *plagiarizing*, do NOT directly lift phrasing or entire segments of the text from sources without properly indicating that you have done so. If you find it necessary to directly quote an author, clearly indicate what has been copied from the author and record the page number on which this information can be found.

There is a wide range of sources available to researchers, but not all sources are equal. In order to ensure your sources are of a high quality, you should seek sources from respected academic journals and books. It is possible to find valid sources outside of these parameters; however, you should primarily focus on using these resources. See Appendix 10 for supplementary materials and Research References attached and indicated by you lecturer and supervisor.

Constructing a Comprehensive Outline

The primary purpose of an outline is to help the writer reflect on his or her research / interpretation and to create an organized (and tentative) vision of the bachelor research project. An organized, fluid outline is the start of any good bachelor research project. It aids the writer in constructing a project, which logically proceeds from one related point to the next. An outline should consist of five primary headings--the Introduction, Literature Review/ Previous Work, Methodology, Main Part/Body, and Conclusion--as well as a number of subheadings regarding specific categories of discussion.

Organizing the Bachelor Research Projects

The **length** of the bachelor research project is 30 - 40 standard pages. The limits of length include an introduction, chapters, conclusions, and a list of references and appendices, but exclude the initial pages with roman numbers before the introduction-page. One should be careful not to write too much and become irrelevant. The mark may be lowered for producing an exceedingly long bachelor research project.

Given below are possible organizations / Structures of the Bachelor Research Projects (see also, the MLA Style Guide or the APA Style Guide as indicated in appendix 10 that shows the supplementary materials)

Organizing the Bachelor Research Project in ELT / EFL

Conventionally, given below is the Structure of a Bachelor Research Project in ELT / EFL, English Language Teaching / English as a Foreign Language that comprises / includes:

Title Page (see Appendix 1)
Certificate of the Supervisor (see Appendix 2)
Declaration of Academic Integrity (see Appendix 3)
Dedication (see Appendix 4)
Acknowledgement (see Appendix 5)
Abstract in English and Arabic (see Appendix 6)
Table of Contents (see Appendix 7)
Introduction
Literature Review / Previous Work
Methodology Research Design
Main Part / Chapters
Conclusion
References / Work Cited
Appendix

For clarification and explanation of the abovementioned structure see Appendix 10

that shows the related supplementary materials attached.

Structure of a Bachelor Research Project in English Literary Studies

Conventionally, given below is the Structure of a Bachelor Research Project in English Literary Studies that comprises / includes:

Title Page (see Appendix 1)
Certificate of the Supervisor (see Appendix 2)
Declaration of Academic Integrity (see Appendix 3)
Dedication (see Appendix 4)
Acknowledgement (see Appendix 5)
Abstract in English and Arabic (see Appendix 6)
Table of Contents (see Appendix 7)
Introduction
Previous Work
Main Body (Elaboration of Your Arguments)
Conclusion
Works Cited
Appendices
Footnotes / Endnotes

For clarification and explanation of the abovementioned structure see Appendix 10 that shows the related supplementary materials attached.

Structure of a Bachelor Research Project in Linguistics

Conventionally, given below is the Structure of a Bachelor Research Project in (English) Linguistics that comprises / includes:

Title Page (see Appendix 1)
Certificate of the Supervisor (see Appendix 2)
Declaration of Academic Integrity (see Appendix 3)
Dedication (see Appendix 4)
Acknowledgement (see Appendix 5)
Abstract in English and Arabic (see Appendix 6)
Table of Contents (see Appendix 7)
Introduction
Previous Work
Material
Method
Results / Analysis
Conclusion
References
Appendices

Footnotes / Endnotes

For clarification and explanation of the abovementioned structure see Appendix 10 that shows the related supplementary materials attached.

Documenting and Referencing Sources for the Bachelor Research Project

We have two conventions for documenting and referencing sources that we use when writing bachelor research project:

- (1) American Psychological Association (APA)
- (2) Modern Language Association (MLA)

The system for documenting and referencing sources that we use at the department of English Studies is either MLA style or APA style. “MLA style” refers to the conventions agreed upon by the Modern Language Association and documented in the MLA Handbook; it is especially appropriate for studies in literature and the humanities. “APA style” refers to the conventions agreed upon by the American Psychological Association. (See the MLA Style guide or the APA Style guide as indicated in Appendix 10 that shows the supplementary materials attached).

It is advisable for students who are going to proceed with their professional and master studies to write at least one English bachelor research project based on either the MLA Style guide or the APA Style guide in the relevant field of study.

- English Language Teaching (ELT), (EFL) English as a Foreign Language
- English Literary Studies (British, American)
- Linguistics (Phonetics, Phonology, Morphology, Grammar, Syntax, etc.);

Title Page (see Appendix 1)

Certificate of the Supervisor (see Appendix 2)

Declaration of Academic Integrity (see Appendix 3)

Dedication (see Appendix 4)

Acknowledgements (see Appendix 5)

Abstract in English and Arabic (see Appendix 6)

Abstract in English

The Abstract in English must comprise the following information:

- Background of the Research;
- Purpose;
- Research Methods; and
- Results;
- Main Conclusions.

Abstract in Arabic

The abstract in Arabic is a precise translation of the Abstract in English. The title is not written in italics.

Table of Contents

The table of contents is designed automatically. (See Appendix 7).

List of Abbreviations and Acronyms (Optional)

List of Tables (Optional)

List of Figures (Optional)

First Chapter: Introduction

For clarification and explanation of what to do in the introduction, see Appendix 10 that shows the related supplementary materials attached as indicated by your lecturer and supervisor.

Second Chapter: Literature Review / Previous Work

For clarification and explanation of what to do in the Literature Review / Previous Work, see Appendix 10 that shows the related supplementary materials attached as indicated by your lecturer and supervisor.

Third Chapter: Methodology / Research Design or Methods

For clarification and explanation of what to do in the Methodology / Research Design or Methods, see Appendix 10 that shows the related supplementary materials attached as indicated by your lecturer and supervisor.

Fourth Chapter: Main Part / Main Body/ Discussion

For clarification and explanation of what to do in the Main Part / Main Body/ Discussion, see Appendix 10 that shows the related supplementary materials attached as indicated by your lecturer and supervisor.

Fifth Chapter: Conclusions

This section briefly summarizes the main findings of one's bachelor research project, both theoretical and empirical, and may describe practical implications, limitations of the bachelor research project and directions for future investigations.

For clarification and explanation of what to do in the Conclusions, see Appendix 10 that shows the related supplementary materials attached as indicated by your lecturer and supervisor.

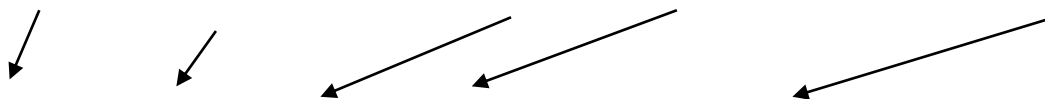
References (in APA Style)

References contain a list of books, scientific journal articles, and other sources that have been used in writing the bachelor research project. Only the sources that have been referred to in the bachelor research project must be listed. When compiling the list, the entries should be numbered and arranged in alphabetical order.

The section below outlines the most common entries for writing items in the references. If any questions are not answered here, one's supervisor should be consulted.

Book by One author

Name of author Year of publication Title Place of publication Publisher



Cook, G. (1989) *Discourse*. Oxford: Oxford University Press.

Book by Several Authors:

The names should be given in the same order as they are on the title page.

Dowman, J. and Shephard, J. (2002) *Teaching English as a Foreign Language*. London: Hodder and Staughton.

Chapter or Article in an Edited Collection:

Coady, J. (1979) A psycholinguistic model of the ESL reader. In R. Mackay, B. Barkman, and R. R. Jordan (eds.), *Teaching Reading Skills*. (pp. 219-223) London: Longman.

Book with an Editor:

Celce-Murcia, M. (ed.), (2001) *Teaching English as a Second or Foreign Language*. Boston: Heinle & Heinle.

Dictionaries and Encyclopedias:

Longman Dictionary of English Language and Culture (1992) Essex: Longman.

MA Thesis:

Lapiņa, A. (2002) *Teaching Listening*. Unpublished MA thesis. Riga: University of Latvia.

Ph.D. Thesis

Shaghi, Abdullah (2010). Revowelling Vs. Affixation In The Plural Formation Assigned To Nouns And Adjectives And Their Agreement In Tihami Yemeni Arabic. Unpublished Ph.D. thesis. Aligarh Muslim University, India.

Paper in a Journal

Shaghi, Abdullah and Imtiaz Hasanain (January-December 2009). Arabic Pausal Forms and Tihami Yemeni Arabic Pausal /u/: History and Structure. In Hasnain S. Imtiaz (edt.) Aligarh Journal of linguistics (Refereed Journal with ISSN: 2249:1511), Department of Linguistics, Aligarh Muslim University (AMU), Aligarh, India. Vol. 1, January- December 2009, pp. 122-139.

(See Appendix 10 for other and more details about APA Referencing / Documentation in Research.)

Works Cited (in MLA)

Gibaldi, Joseph. MLA Handbook for Writers of research projects. 6th ed. New York: MLA, 2003.

Last name, First name. Title of the Book. City of Publication: Publisher, Year.

Last name, First name. "Title of the Article." Name of the Scholarly Journal Volume. Issue (Date): First page - Last page.

Last name, First name. "Title of the News Article." Title of the News Date, edition: Section Page number+.

"The Title of the Article." Title of Magazine Date: page number. Name of the Library Database: Name of the Service. Name of the library with city, state abbreviation. Date of access <URL>.

(See Appendix 10 for other and more details about MLA Referencing / Documentation in Research.)

Appendices

Only the material that is relevant to one's bachelor research project and has been referred to in the main text should be included. The sources used or modified should be attributed (recognized). The following materials are appropriate for appendices: text corpora, questionnaires, language acquisition materials used or designed, visual aids, less important tables and figures, intermediary results and calculations and other kinds of illustrative materials. Headings should be used and appendices should be numbered, for example,

Formatting and Presenting of Data in Bachelor Research Projects

Basic Directions for Laying Out the Text (Text Details):

- A4 size white paper, text on one side.
- Word-processed using Times New Roman, size 14.
- Margins – at least 1” around the page (right, top, and bottom); wider left or 1.5. if the page is to be bound.
- Unjustified or ragged right edge.
- 14 pt. for headings, bold, centred.
- 14 pt. for the main text of the bachelor research project and long quotations.
- 12 pt. for the captions of tables and figures.
- 10 pt. for footnotes/endnotes.
- Long quotations, footnotes/endnotes, tables and figures are single-spaced.
- Use spacing of single space for quote, reference, and abstract.
- Indent the first line of the paragraph (six spaces).
- Begin headings at the left margin, with a space of at least one line above and below.
- Capitalize the chapter headings.
- Write each meaningful word in sub–chapter headings with a capital letter.
- Do not put a full stop at the end of a chapter heading.
- Space once after all punctuation (Language and Society, 2008, p. 123)
- Space twice at the end of a sentence.
- Put page numbers in the right bottom corner.
- Assign a number to every page except for the title, abstract and table of contents pages. On these pages, numbers are not shown or roman numbers are shown (ii, iii, iv, v. vi, etc.) but the pages are counted in the pagination.
- Start numbering pages from Introduction-page
- Start each chapter on a new page.
- Each paragraph is indented by 1 cm, except the first.
- Long quotations in text blocks.
- Type direct / long quotations longer than four lines separately, indented, single-spaced, font type 12.
- *Italics* for emphasis, but only a first time the word is used.
- Quotations marks for odd or ironic usages.
- **Bold**, *italics* when required.

Chapters and Subchapters

Each chapter starts on a new page and contains at least two subchapters, if used at all. Subchapters should not start on a new page. Capital letters in bold are used for headings; small letters in bold are used for subheadings. A full stop is not used after the heading or subheading. One empty line is left before and one empty line after each heading.

List of Abbreviations and Acronyms (Optional)

The first time an abbreviation is used, the term should be spelt out in full, with the

abbreviation shown in brackets immediately afterwards, e.g. English for Specific Purposes (ESP). Moreover, the term may be shown as an abbreviation. The use of abbreviations should be consistent. The same refers to acronyms.

Tables and Figures

Conventionally, tables are referred to as *Tables*, while anything pictorial (be it a graph or a photograph) is called a *Figure*. These words should be written in *italic* only in captions, but not in the text. Chapter numbers them, i.e. the first figure in chapter two would be Figure 2.1, the first table in chapter two would be Table 2.1, the second table would be Table 2.2 and so on. If the fourth table were inserted in chapter 3.1.1, it would be Table 3.4. The same system refers to Figures. The caption itself should be in bold, for example,

Table 1.1 Transitions in essays

Table Notes:

- Tables to be placed close to where they are mentioned in the text.
- Do not split a table across pages.
- Label table beginning with the table number followed by a description of the contents.
- Each row and column must be given a leading.
- Use abbreviations & symbols (“nos.”, “%”, “@”).
- Use a zero before the decimal point when numbers are less than one. (“0.23” not “.23”).

The captions of tables are written above, whereas the captions of figures are written below the data.

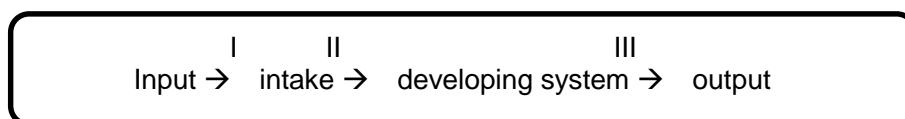


Figure 1.1 A sketch of basic processes in language acquisition. From VanPatten and Cadierno (1993: 226).

In-Text Citations

- No author, (Short title, 2004) or (“Short title”, 2004).
- One author (Smith, 2005) (Smith, 2005, p. 123).
- Two Authors (Smith & Jones, 2004, pp. 123-126).
- Three to five authors (Smith, Jones, and Garci, 2004); next cite: (Smith et al., 2004, p. 123).
- Six authors (Smith et al., 2001, pp. 123-456).

- Corporate Acronym (World Health Organization [WHO], 1999); next cite (WHO, 1999, p. 123).
- Chapter (IJAL, 2001, chap.6).
- In press (Smith, in press).
- Message/E-mail (A.B. Smith, personal communication, July 23, 2008).
- Multiple (Adam, 2003; Chomsky, 2001; Hymes, 2001).
- No date reprint (Hymes, n.d.); (Freud, 1920/2002), that is to say published in 1920 and reprinted in 2002.
- Translation of classics (Aristotle, trans. 1931).

Citing Quotations

“The results were ambiguous” (Lobov, 2001, p. 123).

For the author is cited in the text. For example, Weinreich & Lobov (2000) found “the results were too ambiguous” (p. 123).

- **Longer quotations** (more than three lines in length) are set out separately. They should be single-spaced, and indented from the left hand margin by five characters and written without any quotation marks:

Jordan considers that

the *main features* [italics added] of academic writing are as follows: it is formal in an impersonal [...] style (often using impersonal pronouns and phrases and passive verb forms); cautious language [may, might, would, can, could, seem, appear a. o.] is frequently used in reporting research and making claims (2000: 88).

- **Square brackets** tell the reader that the writer has added his or her own words to the quotation. An ellipsis in square brackets, i.e. [...], is used to show that part of the quotation has been omitted.
- Use **ibid.** (Latin for ‘in the same place’) to avoid repeating the author’s name if the text continuously refer to the same source:

Quotations are the exact words of the author, which should be accurate, with the same punctuation and spelling (ibid.).

Writing and submitting the English Bachelor Research Project

Once you created a proposal and comprehensive outline and organized your bachelor research project, it is time to begin writing your research project. Begin by writing a **first draft**, taking time away from your work, and then revisiting it a day or two later.

A *first draft* is simply a jumping off point--remain willing to rework their ideas, reorganize the structure / flow, and reassess their claims. Refer to the APA or MLA pages on using sources for guidance on how to use sources effectively. Consider taking this draft to a proofreader to have a second pair of eyes examine it, as it is very common for writers to fail to recognize their own errors. Before submitting, make certain you have completed the Bachelor Research Project Assessment (See Appendix 9): a separate copy of the Bachelor Research Project Assessment will be given to you for assessment.

Any attempt at plagiarizing will disqualify your English bachelor research project and will lead to its non-acceptance.

Sources, References and Bibliographies

- American Psychological Association. (2010). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC: Author.
- Fabb, N. & Durant, A (c2005) How to write essays and dissertations: a guide for English literature students. Second ed. Harlow: Pearson Longman.
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- Bell, J. (2010) Doing your research project: a guide for first-time researchers in education, health and social science. 5th ed.
Maidenhead: Open University Press. 370.72 BEL & e-book
- Berry, R. (2004) The research project: how to write it. 5th ed. Abingdon: Routledge.
808.066 BER
- Cohen, L., Manion, L. & Morrison, K. (2011) Research methods in education. 7th ed. London: Routledge. 370.72 COH & e-book
- Jarvis, P. (2012) Research in the early years: a step-by-step guide. Harlow: Pearson-Education. 372.21072 RES
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- Roberts-Holmes, G. (2011) Doing your early years research project: a step-by-step guide. 2nd ed. London: SAGE. 372.21072 ROB
- Sharp, J. (2012) Success with your education research project. 2nd ed. London: SAGE. 370.72 SHA
- VanPatten, B., & T. Cadierno. (1993). Explicit instruction and input processing. *Studies in Second Language Acquisition*. 15, 225-243.
- Walliman, N.S. R. (2011) Your research project: designing and planning your work. 3rd ed. London: SAGE. 001.43 WAL
- <http://www.bedfordstmartins.com/online/cite5.html>), and Purdue University's Online Writing Lab (http://owl.english.purdue.edu/handouts/research/r_mla.html).
- <https://www.ukessays.com/essays/english-language/arabic-language-interference-in-learning-english-language-english-language-essay.php/17/2/2017>
- <https://www.uwb.edu/wacc/for-students/eslhandbook/thesis/17/2/2017>
- <http://www.ling-phil.ox.ac.uk/thesis/17/2/2017>
- <http://advice.writing.utoronto.ca/planning/thesis-statements/17/2/2017>
- http://www.anglistik.uni-jena.de/wp-content/pdfs/linguistik/Practical%20Guidelines%20for%20Papers%20in%20Linguistics_2010.pdf/17/2/2017
- www.google.com
- <http://www.the-criterion.com/V2/n2/Shahila.pdf>
- http://www.ba.osceola.k12.fl.us/docs/MLA_Style_Guide_BA.pdf
- <http://www.avc.edu/studentservices/lc/documents/MLAandAPAFacAcad.2012.pdf>

[http://www7.esc.edu/hshapiro/writing_program/students/Handouts/main/Handout_PDFs/MLA%20Handout%20\(J\).pdf](http://www7.esc.edu/hshapiro/writing_program/students/Handouts/main/Handout_PDFs/MLA%20Handout%20(J).pdf)
http://www.mtroial.ca/library/files/citation/mla_research.pdf
<http://www.tamuc.edu/academics/cvSyllabi/syllabi/201380/81248.pdf>
https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=7&cad=rja&ved=0CFsQFjAG&url=https%3A%2F%2Fwww.mla.org%2Fjil_archive_jil_engfl_2013_8s&ei=hZ8KU6mUMaGG0AX0soDIAQ&usg=AFQjCNH-BY0sQrJUXZlJa0gBUXwCV2MRjw&bvm=bv.61725948,d.d2k
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http://www.angl-am.uni-oldenburg.de/downloads/leitfaden_wiss_arb_wise_09-10.pdf
https://www.leuphana.de/fileadmin/user_upload/Forschungseinrichtungen/ifes/StyleSheetIESApril2012.pdf
<https://www.vaniercollege.qc.ca/tlc/writing-guide/writing-guide.pdf>
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<http://www.vaniercollege.qc.ca/tlc/tipsheets/reading-and-analyzing/analyzing-a-topic.pdf>
<http://www.vaniercollege.qc.ca/tlc/tipsheets/reading-and-analyzing/analyzing-essays.pdf>
<http://www.vaniercollege.qc.ca/tlc/tipsheets/reading-and-analyzing/analysing-short-stories.pdf>
<http://www.vaniercollege.qc.ca/tlc/tipsheets/reading-and-analyzing/how-to-analyze-a-poem.pdf>
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<http://www.vaniercollege.qc.ca/tlc/tipsheets/reading-and-analyzing/analyzing-a-play.pdf>
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<http://gcumedia.com/lms-resources/student-success-center/docs/APA/APA-6th-Edition-Style-Guide.pdf>
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<http://lin.ufl.edu/files/LIN4930-1389-LIN6932-1H46-Fall-2013-Kaan.pdf>
<http://gcumedia.com/lms-resources/student-success-center/docs/APA/MLA-Style-Guide.pdf>
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<http://gcumedia.com/lms-resources/student-success-center/docs/APA/GCU-Style-Guide.pdf>
gcumedia.com/lms-resources/student-success-center/docs/APA/APA_Citation_and_References_Guide-6th.pps
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<http://gcumedia.com/lms-resources/student-success-center/docs/writing-examples/100LevelWritingExample.pdf>
<http://gcumedia.com/lms-resources/student-success-center/docs/writing-examples/Abstract-Example-1.pdf>
<http://gcumedia.com/lms-resources/student-success-center/docs/writing-examples/100-200LevelWritingExample.pdf>
<http://gcumedia.com/lms-resources/student-success-center/docs/writing-examples/Student-Paper-Example.pdf>

<http://gcumedia.com/lms-resources/student-success-center/docs/writing-examples/Abstract-Example-2.pdf>

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Adaptation of US Undergraduate Research Schemes for ...

www2.warwick.ac.uk/.../adaptation_of_us_ug_res...

https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=4&cad=rja&uact=8&ved=0CDsQFjAD&url=http%3A%2F%2Fwww2.warwick.ac.uk%2Ffac%2Fcross_fac%2Fiatl%2Fcetl%2Fresources%2Fadaptation_of_us_ug_research_schemes.doc&ei=gtkIU7_XHKmn0AXngIGoAw&usg=AFQjCNHkfbK_hNRfhhbfokKUrqpY_T6WDw&bvm=bv.62922401,d.ZG4

Guidelines for Writing a Research Proposal - University of Macau

www.umac.mo/fss/.../ResearchProposalGuideline.pdf

University of Macau

<http://www.umac.mo/fss/hist/ResearchProposalGuideline.pdf>

Undergraduate research project proposal guidelines

www.sc.edu/our/doc/Proposaltipshints.pdf

University of South Carolina

UNDERGRADUATE RESEARCH PROJECT PROPOSAL GUIDELINES.

Important note about writing a proposal: Proposals are informative and persuasive ...

<http://www.sc.edu/our/doc/Proposaltipshints.pdf>

proposal guideline in English major undergraduate research

"undergraduate research proposal " (English studies) doc

http://www.creighton.edu/fileadmin/user/CCAS/docs/Freeman_Proposal_10_08.pdf

<http://www.actionlearning.com.au/classes/actionresearch/books/book-actionresearchforimprovingpractice.pdf>

http://resig.weebly.com/uploads/8/1/4/0/8140071/elt_research_issue_28.pdf

http://exchange.datropy.com/WLBidRequestHandler?width=728&height=90&pubid=4300&noap=1&tagid=1009&revmod=GR&born=INSERT_BORN&Prof=INSERT_PROFILE&BTF=INSERT_BTF&cb=64334615202&encoded=1&pstn=1&cirf=http%3A%2F%2Fcommons.mla.org%2Fgroups%2Fundergraduate-research-in-english-studies%2Fdocs%2F

http://www.ling.mq.edu.au/docs/Guide_dissertation.pdf

https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=5&cad=rja&uact=8&ved=0CEIQFjAE&url=http%3A%2F%2Finsight.glos.ac.uk%2Ftli%2Factivities%2Fntf%2Furproject%2Fguides%2FDocuments%2FThree%2520Part%2520Guidance.doc&ei=gtkIU7_XHKmn0AXngIGoAw&usg=AFQjCNHNtQ1qM6nPR8bO5cEDjvmJmqFicg&bvm=bv.62922401,d.ZG4

https://secure.ncte.org/library/NCTEFiles/Resources/Books/Sample/55585Intro_x.pdf
f
https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=18&cad=rja&uact=8&ved=0CFMQFjAHOAo&url=http%3A%2F%2Fwww.brookes.ac.uk%2Flibrary%2Fguides%2Fresearchingthesis.doc&ei=V_kIU6_WE6HoywPq-ICoAQ&usg=AFQjCNHRSPuMZQh0FZ8KSIpSktgQ9lxbGg&bvm=bv.62922401,d.ZG4
<https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=9&cad=rja&uact=8&ved=0CFgQFjAI&url=http%3A%2F%2Fwww.rhetcomp.gsu.edu%2FGraduate%2520Thesis%2520Proposals.doc&ei=AP0IU8eTB9LwhQf->
https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=0CCQQFjAA&url=http%3A%2F%2Fwww.engl.polyu.edu.hk%2Fresearch%2Fdocuments%2FPhD_Research_Proposal_Guidelines.doc&ei=6AAmU-e0O9CQhQeT34CgBg&usg=AFQjCNFp7XwYmNTAFDSbdZljvrnFTbkO9Q&bvm=bv.62922401,d.ZG4
17/3/2014 10:00 pm
<http://www.gpc.edu/~gpcltc/handouts/levelsofformality.pdf>
18/3/2014 7:7 pm
https://www.academia.edu/attachments/12650103/download_file?st=MTM5NTE1ODY2NSw4Mi4xMTQuMTc4LjIzOSwxNzE3OTY5&ct=MTM5NTE1ODY2NiwxNzE3OTY5.pdf
http://s3.amazonaws.com/academia.edu.documents/12650103/RMAL_Dny.pdf?AWSAccessKeyId=AKIAJ56TQJRTWSMTNPEA&Expires=1395162374&Signature=v8MNcmJ%2FOl%2FkLTkwY1fn2Fc%2BtfM%3D
https://www.academia.edu/1531282/Research_Methods_in_Applied_Linguistics
[http://ccc.inaoep.mx/portalfiles/CCC-13-001\(2\).pdf](http://ccc.inaoep.mx/portalfiles/CCC-13-001(2).pdf)
<http://www.oranim.ac.il/sites/heb/sitecollectionimages/pictures/english/workshop/judith's%20pp.pdf>
<http://artsandscience.usask.ca/languages/Linguistics/Outlines1011/pdf/Ling403.pdf>
http://www.karsten-schmidtke.net/Practical%20Guidelines%20for%20Papers%20in%20Linguistics_2010.pdf
<http://www.ling.upenn.edu/~embick/lingneuro.pdf>
http://www.ling.lancs.ac.uk/study/phd/forms/Proposal_guidance_notes_2012_thesis_coursework.pdf
<http://www.ens.unibe.ch/content/e6057/e6140/e6389/e10205/ManualforWritersofResearchPapers.pdf>
http://www.ugr.es/~portalin/articulos/PL_numero20/12%20%20Saeed.pdf
[http://www.fhsg.ch/fhs.nsf/files/LEWI_MScwinf_Modulbeschreibungen_engl._M8%20Research%20and%20Methodology/\\$FILE/M8.pdf](http://www.fhsg.ch/fhs.nsf/files/LEWI_MScwinf_Modulbeschreibungen_engl._M8%20Research%20and%20Methodology/$FILE/M8.pdf)
<http://dlibrary.acu.edu.au/digitaltheses/public/adt-acuvp71.25092005/02whole.pdf>
23/4/2014 06:13 pm
http://www.esf.edu/outreach/sciencecorps/documents/ResearchGuide_NSFGK12.pdf

<https://ia600301.us.archive.org/28/items/guidetoresearchs002117mbp/guidetoresearchs002117mbp.pdf>
<http://files.eric.ed.gov/fulltext/ED529815.pdf/3/1/2013>
<http://www.lsl.ed.ac.uk/~lhlew/WritingGuidance.pdf/24/2/2014>
http://und.edu/academics/writing-center/_files/docs/mla-format-and-documentation.pdf/24/2/2014
<http://www.pulib.sk/elpub2/FF/Ferencik/04.pdf/20/03/2016>
http://www.irssh.com/yahoo_site_admin/assets/docs/16_IRSSH-1091-V9N1.115111519.pdf/21/03/2016
<https://www.arcjournals.org/pdfs/ijSELL/v2-i4/1.pdf>
<http://www.iosrjournals.org/iosr-jrme/papers/Vol-4%20Issue-4/Version-3/A04430107.pdf/10/2/2017>

Appendices

Appendix 1: Title Page



UNIVERSITY OF HODEIDAH
FACULTY OF EDUCATION - (ZABID)
DEPARTMENT OF ENGLISH
[pt. 16, Centered]

TITLE IN ENGLISH
[pt. 18, Bold, Centered]

Bachelor Research Project
[pt. 16, Centered]

Prepared By:

Name (s), Surname (s)
University Card No.
[pt. 14, Bold, Centered]

Supervised By

Dr. Abdullah Shaghi,
Assistant Professor of Linguistics
[pt. 14, Bold Centered]

This bachelor research project was submitted as a Partial Fulfillment of the requirements for the B.Ed. in ELT / EFL, English Literary Studies, or Linguistics

Second Semester

DAY / MONTH / 2017
[pt. 16, Centered]

Appendix 2: Certificate of Supervisor

I hereby certify that this bachelor research project entitled “.....” was submitted by Mr./Mrs. as a partial fulfillment of the requirements for the B.Ed. degree in ELT / EFL, English Literary Studies, or (English) Linguistics has been completed under my supervision.

Supervisor: Dr. Abdullah Shaghi

Dr. Abdullah Shaghi, Assistant Professor of Linguistics, Member of English Department, Mobile: +967 737 486 768,
Email: <abdullah.shaghi@gmail.com>, <drabdullahshaghi@gmail.com>.

د. عبد الله شاعلي، أستاذ مساعد اللسانيات \ اللغويات، عضو قسم اللغة الإنجليزي

Appendix 3: Declaration of Academic Integrity

Declaration of Academic Integrity

I / We hereby declare that this bachelor research project is my / our own and does not contain any unacknowledged material from any source.

Date:

Signed:

Appendix 4: Dedication

Dedication

This bachelor research project is dedicated with love and regard to:

My / Our faithful wife / sister / brother / friends / classmates, my / our mother / father
and the soul of my / our father / mother / parents.

Appendix 5: Acknowledgements

Acknowledgements

By finishing this bachelor research project, I / We would like, with my / our deep appreciation, my / our supervisor Dr. Abdullah M. M. Ali Shaghi for his priceless guidance and encouragement during all the stages of this bachelor research project.

I / We would like also to thank all the staff of Department of English, Zabid-College of Education, Hodeidah University for their great help they offered me / us as well as for the precious information they gave me / us.

This bachelor research project would not have been accomplished without the continuous support of my / our wife (s) / classmates / friends to whom my special love and gratitude.

Appendix 6: Abstract in English and Arabic

Abstract in English and Arabic

A Contrastive Study of Attributive Adjectives in English and Arabic

Enas Abdul Razzaq Hobí

Asst. Instructor/Al-Ma'moon University College

Abstract in English

This study is an attempt to point out the similarities and differences of attributive adjective, the most common type of adjectives in English and Arabic. Section one studies the attributive adjective in English; its position, form, semantic features and syntactic function. Section two investigates the attributive adjective in Arabic; its position, form, and syntactic features. Section three makes a comparison to show the similarities and differences of attributive adjectives in English Language and Arabic Language.

Abstract in Arabic

دراسة مقارنة للصفة المنسوبة في اللغة الانكليزية واللغة العربية

م. م إيناس عبد الرزاق هوبي
قسم الترجمة/كلية المأمون الجامعة


هذه الدراسة محاولة لتحديد التشابه والاختلافات في الصفة المنسوبة (، وهو النوع الأكثر شيوعاً من الصفات في اللغة الانكليزية واللغة العربية. القسم الأول: يدرس الصفة المنسوبة في اللغة الانكليزية: موقعها، شكلها، خواصها الدلالية ووظيفتها النحوية. القسم الثاني: يبحث في الصفة المنسوبة في اللغة العربية: موقعها، شكلها وخواصها النحوية. القسم الثالث: يعقد مقارنة لبيان التشابهات والاختلافات في الصفة المنسوبة في اللغة الانكليزية والعربية.

Appendix 7: Table of Contents

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Appendix 8: Previous Exam Question Papers

Republic of Yemen Hodeidah University Zabid College of Education Department of English Date: Wednesday 18/05/2016	In the name of Allah Final Exam (Regulars) 	Level: IV Year English Course: Research Methodology (RM) Time: 3 Hours Total Marks: 70 Teacher: Dr. Abdullah Shaghi
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I. Say whether the following statements are True (T) or False (F): (1x10 =10 Marks)

1. In Research Methodology, BRP is an abbreviation of Bachelor Research Project. T/F
2. Research Methodology (RM) is the science of studying how research is done scientifically. T/F
3. Definition of the Research Project (RP) and Scientific Research (SR) mean the same thing. T/F
4. Primary sources provide primary data such as interviews, observations and questionnaires. T/F
5. Writers/Researchers of the Bachelor Research Project start numbering pages from introduction page. T/F
6. The "One author (Smith. 2005) (Smith. 2005, p. 123)" refers to one of In-Text Citations. T/F
7. In references, writing the title of M.A. thesis is written in italics. T/F
8. Long quotations, foot notes/end notes, tables, and figures are single-spaced. T/F
9. Writers/Researchers of the Bachelor Research Project start each chapter in a new page. T/F
10. The "Chapter One: Introduction" is one of the conventional structures of Bachelor Research Project. T/F

II. Use these 5 terms: (i) Longer Quotations, (ii) Quotations, (iii) Citing Quotations, (iv) Short Quotations (v) In-Text Citations) to complete the following statements appropriately: (3x5=15 Marks)

1. 'One author (Smith. 2005) (Smith. 2005, p. 123)' refers to one of _____.
2. "'The Results were ambiguous" (Lobov. 2001, p. 123)' refers to one of _____.
3. 'Quotations of less than 3 lines in 1.5-spaced and with quotation marks' refers to one of _____.
4. 'The exact accurate words of the author with same punctuation and spelling' refers to one of _____.
5. 'Quotations of more than 3 lines in single-spaced and without quotation marks' refers to one of _____.

III. Define briefly any THREE of the following topics. (3x5=15 Marks)

1. Research	2. Methodology OR Research Methodology	3. Methods OR Research Methods
4. A Thesis Statement	5. Quotations OR Square Brackets [...]	6. RM OR RP OR SR OR BRP
7. APA OR MLA	8. Primary Sources OR Secondary Sources	9. Literature Review/Previous Works

IV. Write short notes on any TWO of the following topics. (2x7.5=15 Marks)


1. Objectives of Research	2. Structure of Bachelor Research Project in ELT / Literary Studies / Linguistics
3. Motivation of Research	4. Quantitative Research OR Qualitative Research OR Mixed Methods
5. Plagiarism of Research	6. Originality of Research OR Chapters and Subchapters

V. Write an essay on any ONE of the following topics. (1x15=15 Marks)

1. Types of Educational Research	2. Research Methodology & Major Areas of Bachelor Research Project
3. Proposal for Your BRP	4. Objectives of Research, Motivation of Research and Key Learnings
5. Other Types of Research Methods	6. Summary of Your Own Bachelor Research Project

☺ 🍀 Good Luck! 🍀 ☺

Teacher & Examiner: Dr. Abdullah Shaghi, 4th YE, RM, Final Exam (Regulars), 2nd Semester, Wednesday 18/05/2016

Republic of Yemen Hodeidah University Zabid College of Education Department of English Date: Wednesday 04/06/2014	In the name of Allah Final Exam (Regulars) 	Level & Course: IV Year English Subject: Research Methodology (RM) Time: 3 hours Total marks: 70 Teacher: Dr. Abdullah Shaghi
---	--	---

**ANSWER QUESTIONS ((I-V)) AND WRITE ONLY THE NUMBER OF THE QUESTION AND YOUR ANSWER TO IT
IN YOUR ANSWER BOOK**

I. TRUE / FALSE (T/F): Read the following statements. Guess if 1-10 below are true (T) or false (F):
(3x5=15 marks)

- One of the basic types of research is the Descriptive vs. Analytical Research. T/F
- All those methods that are used for conduction of research represent the Research Methods. T/F
- The science of studying how research is done scientifically represents the Research methodology. T/F
- It's a Wonderful Life* (1946) Dir. Frank Capra. RKO is a format for film-references in list of works cited. T/F
- Parenthetical Citation and In-Text-Citation refers to the same thing: documenting in the text. T/F
- Chomsky (1990a: 3) introduced the term (...) is a format for references in-text-citation. T/F
- The integral parts of scientific method are constituted in "Experimentation and Survey investigations" T/F
- The scope of Research Methodology is wider than that of Research Methods. T/F
- Paraphrasing involves putting a passage from the source material into your own words. T/F
- The Introduction is one of the conventional structures of research paper/project. T/F

II. Use these 5 terms/phrase: ((i) Summarizing, (ii) Secondary Sources, (iii) Primary Sources, (iv) Citation (v) Paraphrasing) to complete the following statements appropriately.
(2 x 5= 10 marks)

- _____ involves putting a passage from the source material into your own words.
- _____ involves using the original sources such as primary texts and works of literature.
- _____ involves putting the main idea(s) of the secondary source into your own words.
- _____ involves using the secondary texts that describe, analyze and criticize the primary ones.
- _____ involves using the in-text-citation and the citation in the list of work cited/references.

III. Define briefly any THREE of the following topics. (3x5=15 marks)

1. Research	2. Research Problem	3. Research Methods
4. Thesis Statement	5. Parenthetical Citation	6. Introduction
7. Research Methodology	8. Conclusion	9. Literature Review /Previous Works

IV. Write short notes with illustrations on any TWO of the following topics. (2 x 5= 10 marks)


1. Objectives of Research	2. Plagiarism
3. Books vs. Articles in the Works Cited	4. Motivation of Research
5. Necessity of defining a problem	6. Meaning and Nature of Research

V. Write an essay on any ONE of the following topics. (1x20 =20 marks)

1. Summary of your own Research Paper	2. Research Methods vs. Research Methodology
3. Research and Scientific Method	4. Summary of the Course Research Methodology (RM)
5. Types of Research	6. Structure of Research Paper (ELT / Literature / Linguistics)

☺ 🍀 Good luck! 🍀 ☺

Teacher & Examiner: Dr. Abdullah Shaghi, 4thYE, RM, Final Exam (Regulars), 2nd Semester, Wednesday 04 /06/2014

Republic of Yemen Hodeidah University Zabid College of Education Department of English Date: Thursday 20/06/2013	In the name of Allah Final Exam (Regular) 	Level & Course: IV Year English Subject: Research Methodology (RM) Time: 3 hours Total marks: 70 Teacher: Dr. Abdullah Shaghi
--	---	---

**ANSWER QUESTIONS ((I-V)) AND WRITE ONLY THE NUMBER OF THE QUESTION AND YOUR ANSWER TO IT
IN YOUR ANSWER BOOK**

I. TRUE / FALSE (T/F): Read the following statements. Guess if 1-10 below are true (T) or false (F):
(3x5 =15 marks)

- One of the basic types of research is the Descriptive versus Analytical Research. T / F
- All those methods that are used for conduction of research represent Research methodology. T / F
- The science of studying how research is done scientifically represents Research Methods. T / F
- The relevant literature is what has been previously written about the subject the researcher treat.. T / F
- For the researcher, making a survey of the relevant literature is the first thing in doing the research. T / F
- Chomsky (1990a: 3) introduced the term (...) is a format for references in the text. T / F
- The integral parts of scientific method are constituted in "Experimentation and Survey investigations" T / F
- The scope of Research Methods is wider than that of Research Methodology. T / F
- The length of the bachelor graduate research paper is expected to be between 4000-5000 words. T / F
- The conclusion is one of the conventional structures of research paper/project T / F

II. Use these 5 terms: ((i) *Italicization and upper case*, (ii) *Double quotes or capitals*, (iii) *Double quotations*, (iv) *Longer quotations*, (v) *Italicization*) to complete the following statements appropriately.
(2 x 5= 10 marks)

- _____ should be intended and set apart from the text.
- _____ should be used when quoting from the literature.
- _____ should be used when citing letters, words or phrases as linguistic examples.
- _____ should be used when introducing technical concepts.
- _____ should be used for the titles of books in the references at the end of the text.

III. Define briefly any three of the following topics. (3x5 =15 marks)

1. Research Problem	2. Research Methods	3. Research
4. Hypothesis	5. Quotations	6. Conclusion
7. Research Methodology	8. Introduction	9. Previous work

IV. Write short notes with illustrations on any two of the following topics. (2 x 5= 10 marks)


1. Objectives of Research	2. Plagiarism
3. Results and analysis	4. Motivation of Research
5. Necessity of defining a problem	6. Sources and how to use them

V. Write an essay on any one of the following topics. (1x20 =20 marks)

1. Summary of your own research paper	2. Research and Scientific Method
3. Types of Research	4. Meaning and Nature of Research
5. Research Methods versus Research Methodology	6. How to organize the research paper?

©  Best wishes & Good luck!  ©

Teacher & Examiner: Dr. Abdullah Shaghi, 4th YE, RM, Regular, Thursday 20/06/2013

Republic of Yemen Hodeidah University Zabid College of Education Department of English Date: 5/07/2012	In the name of Allah Final Exam (Regular) 	Level & Course: IV Year English Subject: Research Morphology (RM) Time: 3 hours Total marks: 150 Teacher: Dr. Abdullah Shaghi
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**ANSWER QUESTIONS (I-V) AND WRITE ONLY THE NUMBER OF THE QUESTION AND YOUR ANSWER TO IT
IN YOUR ANSWER BOOK**

I. TRUE / FALSE (T/F): Read the following statements. Guess if 1-10 below are true (T) or false (F):

(10 x 3 = 30 marks)

- Research is an academic activity and should be used in a technical sense. T / F
- Research methodology is understood as all those methods that are used for conduction of research. T / F
- Research Methods are understood as a science of studying how research is done scientifically. T / F
- "To gain familiarity with a phenomenon" is one of the possible motives for doing research. T / F
- "Desire to get a research degree" is one of the objectives of research. T / F
- "Descriptive vs. Analytical" is one of the basic types of research. T / F
- The scope of Research Methods is wider than that of Research Methodology. T / F
- "Experimentation and Survey investigations" constitute the integral parts of scientific method. T / F
- The bachelor research paper is expected to make an original or novel contribution to knowledge. T / F
- In spacing as a process of formatting, long quotations, footnotes, tables and figures are single spaced. T / F

II. Use these 5 terms: (In text citation, Short quotations, In reference citation, Longer quotations, The title page) to complete the following statements appropriately.

(6x5=30 marks)

- _____ should be incorporated within the text.
- _____ (more than three lines) are set out separately.
- _____ is one of the conventional structures of research paper/project.
- _____, the internet sources are mentioned in order of appearance in the text.
- _____, "Online 1" should be written to refer to an internet source without the author and the title.

III. Define briefly any three of the following topics.

(3 x 10 = 30 marks)

1. Research Problem	2. Research Methods	3. Abstract
4. Hypothesis	5. Quotations	6. Conclusions
7. Research Methodology	8. Theses	9. (Table of) Contents

IV. Write short notes with illustrations on any two of the following topics.



(2 x 15 = 30 marks)

1. Objectives of Research	2. Plagiarism in Research Paper/Project
3. Motivation of Research	4. Introduction in Research Paper/Project
5. Necessity of defining a problem	6. Chapters and Subchapters in Research Paper/Project


V. Write an essay on any one of the following topics.

(1 x 30 = 30 marks)

1. Meaning and Nature of Research	2. Research and Scientific Method
3. Types of Research	4. References
5. Research Methods versus Research Methodology	6. Conventions for writing bachelor research paper

©  Best wishes & Good luck!  ©

Teacher & Examiner: Dr. Abdullah Shaghi, 4th YE, RM, Regular, 05-07-2012

Republic of Yemen Hodeidah University Zabid College of Education Department of English Date: 27/11/2012	In the name of Allah October Exam 	Level & Course: IV Year English Subject: Research Morphology (RM) Time: 3 hours Total marks: 100 Teacher: Dr. Abdullah Shaghi
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**ANSWER QUESTIONS ((I-V)) AND WRITE ONLY THE NUMBER OF THE QUESTION AND YOUR ANSWER TO IT
IN YOUR ANSWER BOOK**

I. Say whether the following statements are true (T) or false (F): (10 x 2= 20 marks)

1. Research increases your knowledge and understanding of the subject. ()
2. Research is an academic activity and should be used in a technical sense. ()
3. Research Methods are understood as a science of studying how research is done scientifically. ()
4. One of the possible motives for doing research is "To gain familiarity with a phenomenon". ()
5. The descriptive method is one of the types of research methods. ()
6. "Descriptive vs. Analytical" is one of the basic types of research. ()
8. The scope of Research Methodology is wider than that of Research Methods. ()
8. "Desire to get a research degree" is one of the objectives of research. ()
9. In spacing as a process of formatting, long quotations, footnotes, tables and figures are single spaced. ()
10. Selecting a suitable topic, conducting research, compiling a working bibliography, taking notes, outlining, and preparing the paper are activities performed by nearly all writers of research paper. ()

II. Use these 5 terms: (In text citation, Short quotations, In reference citation, Longer quotations, The title page) to complete the following statements appropriately. (5 x 4= 20 marks)

1. _____ should be incorporated within the text.
2. _____ (more than three lines) are set out separately.
3. _____ is one of the conventional structures of research paper/project.
4. _____, the internet sources are mentioned in order of appearance in the text.
5. _____, "Online 1" should be written to refer to an internet source without the author and the title.

III. Define briefly any four of the following topics. (4 x 5 = 20 marks)

1. Primary Research	2. Research Methods	3. Secondary Research
4. Hypothesis	5. Quotations	6. Conclusions
7. Research Methodology	8. Bibliographies	9. Research Problem

IV. Write short notes with illustrations on any two of the following topics. (2 x 10 = 20 marks)

1. Objectives of Research	2. Plagiarism in Research Project
3. Motivation of Research	4. Types of research
5. Research paper as a form of communication	6. Chapters and Subchapters in Research Project

V. Write an essay on any one of the following topics. (1 x 20= = 20 marks)

1. Research Methodology	2. Meaning and Nature of Research
3. Types of research	4. References or Reference works
5. Research Methods vs. Research Methodology	6. Research Methods

☺ 🍀 Best wishes & Good luck! 🍀 ☺

Teacher & Examiner: Dr. Abdullah Shaghi, 4th YE, R.M, October Exam, 27/11/2012

Appendix 9: Bachelor Research Project Assessment

Republic of Yemen
Hodeidah University
Faculty of Education-Zabid
English Department
Course: Research Methodology
Level: 4th Year English
Date: / May / 2017

بسم الله الرحمن الرحيم
In the Name of Allah Most
Gracious Most Merciful



الجمهورية اليمنية
جامعة الحديدة
كلية التربية - زبيد
قسم الدراسات الإنجليزية
المقرر: منهجية البحث
المستوى: رابع انجليزي
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Bachelor Research Project (BRP) Assessment (Self-Assessment, Co-Supervisor-Assessment and Supervisor-Assessment)

Designed by Dr. Abdullah M. M. Ali Shaghi in May 2013 and updated in May 2014, May 2016 and May 2017, For the IV-Year B.Ed. English students, Research Methodology, a Simplified Course-Book, English Department, Zabid-College of Education, Hodeidah University, Second Semester, 2016-2017. The Bachelor Research Project (hereafter BRP) based on the MLA Style guide or the APA Style guide is written in English and in the major area of English Literary Studies, ELT/EFL, and (English-Arabic) Linguistics. This bachelor research project will be submitted as a Partial Fulfillment of the requirements for the B.Ed. in one of the abovementioned major area. Total Marks: 30.

Name of Teacher and Supervisor: Dr. Abdullah Shaghi, Assistant Professor of Linguistics

Students and interested readers can find the author's own uploads in the link:

(https://archive.org/details/@dr_abdullah_shaghi)

Title/Topic of your BRP	
Tick ✓ Major Area of your BRP	BRP in English Literary Studies BRP in ELT/EFL BRP in (English-Arabic) Linguistics
Name(s) of BRP-Writer (s)	
Name of Supervisor of your BRP	Dr. Abdullah Shaghi, An Assistant Professor of Linguistics

Circle the level of assessment (1 = Excellent, 2 = Very-Good, 3 = Good, and 4 = Pass) of the ability in completing the writing of the Bachelor Research Project (BRP) properly:

No.	Statements of Assessments	Levels of Assessments of Assessors			
		Self-Assessment 1 2 3 4	Co-Supervisor-Assessment 1 2 3 4	Co-Supervisor-Assessment 1 2 3 4	Supervisor-Assessment 1 2 3 4
1	The given tentative proposal for BRP is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
2	1st Title/Topic Page of BRP shown without number "i" is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
3	The BRP topic defined is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
4	2 nd Page of the Certificate of Supervisor and Co-Supervisor(s) without number "ii" is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
5	Declaration of Academic Integrity as page iii is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
6	Dedication as page iv is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
7	Acknowledgements as page v is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
8	Abstract in English and Arabic as page vi is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4

9	Abstract showing (background, purpose, methods, results, and main conclusions of BRP) is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
10	Table of Contents as page vii	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
11	Chapter One: Introduction in page 1 is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
12	Establishing in the introduction a thesis statement developed within the BRP is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
13	The introduction developed with answers to the 1 st and 2 nd key research questions: WHAT, and WHY is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
14	The introduction established subtopics covered in the BRP is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
15	Chapter Two: Literature Review in a new page is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
16	Referring to previous work(s) is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
17	Chapter Three: Research Methodology in a new page is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
18	The research methodology developed with an answer to the 3 rd key research questions: HOW is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
19	Chapter Four: Main Body / Results and Discussion in a new page	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
20	Chapter Five: Conclusions in a new page is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
21	Conclusions including summary of main findings/results, description of implications, limitations, and directions for future research of your BRP are	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
22	References / Works Cited (in APA / MLA Style) in a new page is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
23	Researcher's own words used are	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
24	Other writer's words in quotation marks are	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
25	The correct numbers of chapters and subchapters are	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
26	The correct spellings used are	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
27	The correct punctuations used are	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
28	Proofreading for grammatical errors is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
29	Maintaining one verb tense and choosing active and precise verbs whenever possible are	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
30	Explanation/definition/emphasis/abbreviation of unfamiliar terms/concepts is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
31	BRP conformation to specifications for MLA/APA, margins, A4 paper size, 14 font-size, 1.5 space, pages, length, etc., is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
32	Long quotations, foot notes/end notes, tables, and figures with single-spaced are	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
33	The Completion of the BRP is	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4

Appendix 10: Supplementary Materials Attached to this Simplified Course-Book

The purpose of the Supplementary Materials attached to this Simplified Course-Book is to provide an anthology / collection of research (materials, style sheets, MLA and APA style guides, papers, sources, research references, etc.) for the students about the development of a research paper and guidelines in research methodology. The references of such supplementary materials are given with the sources, references and bibliographies pages above. The supplementary materials include:

2. Style Sheet of English Studies
3. APA-6th-Edition-Style-Guide
4. APA Documentation in Research Papers (Fall 2013)
5. Manual for Writers of Research Papers in English Linguistics and Literary Studies
6. New Revised MLA fall_2013
7. MLA Style Sheet A Brief Introduction
8. MLA Style Guide BA
9. Useful Phrases
10. Making English grammar meaningful to non-grammarians: the English Verb and Some effective classroom strategies to be employed by teachers
11. Designing a Qualitative Research for Evaluation of English for Academic Purposes Activity in Teacher Education
12. ANALYZING A PLAY
13. ANALYZING SHORT STORIES/NOVELS
14. HOW TO ANALYZE A POEM
15. The Poetry of B.S. Al-Sayyab: Myth and the Influence of T.S. Eliot
16. Research Methods in Linguistics
17. How to Write an Essay in Linguistics
18. MANUAL FOR WRITERS OF PAPERS IN ENGLISH LINGUISTICS
19. Noun Formation in Standard English and Modern Standard Arabic: A Contrastive Study
20. A Pragmatic Analysis of Polite Forms in English and Arabic A Contrastive Study
21. Some Pragmatic Aspects of Arabic/English Translation of Literary Texts
22. Stylistic Features of Language
23. STYLISTIC ASPECTS IN ARABIC AND ENGLISH TRANSLATED LITERARY TEXTS: A CONTRASTIVE STUDY

Writing Research Papers at the Institute of English Studies, Leuphana Universität Lüneburg¹

Style Sheet

This style sheet is a guideline for students at the Institute of English Studies on how to present their research papers – term papers, B.Ed and M.Ed theses. In the seminars and in consultations lecturers will advise students on the content of their papers. Formal aspects, such as how to quote sources etc., are addressed here.

A word about length. Quality is more important than quantity, but most students want a rough indication of length. A general rule of thumb for individually written papers:

- term paper in a B.Ed. seminar: approx. 10-12 pages
- term paper in an M.Ed. seminar: approx 14-18 pages
- B.Ed thesis (GHR): approx. 30 pages
- M.Ed thesis (GHR): approx. 40 pages

The title page, contents page, bibliography, appendices and the “Erklärung zur selbständigen Erstellung der Arbeit” do not count as part of the length of the paper.

Layout Conventions

A research paper, physically, contains the following parts: a title page, a contents page, the text of the paper, the list of Works Cited and an “Erklärung zur selbständigen Erstellung der Arbeit” (you will find the text of an ‘eidesstaatliche Erklärung’ at the end of this document). This style sheet explains the conventions to follow when creating the title page, the contents page and when doing the layout of your text.

The Title Page

On your title page, you need to give two kinds of information: “context information”, i.e. information about the context in which you worked on this paper, and information about yourself and your paper. At the top of the page, aligned to the left, you need to list the context information. This includes the

¹ With thanks to colleagues at the English Department of the University of Gießen on whose style sheet ours is based.

university, the title of the seminar, the name of the lecturer and the semester in which the seminar took place. Try to spell the name of your lecturer correctly and mention her/his appropriate academic titles. Failure to do so will not create an enthusiastic reaction towards your paper as a whole. In the middle of the page, centered, and in bold and large print, list the title of your paper. Do not use different font sizes for your title and subtitle. At the bottom of the page, aligned to the left again, you should list information about yourself and about the paper. This includes: your name, address, email address, "Matrikelnummer" and date when you handed in the paper (not the deadline). For a sample cover page, please refer to the end of this document.

Title and Section Headings – Rules for Capitalisation

In English, words in titles and in section headings need to be capitalised. In a title you need to **capitalise**

- the first word of the title
- nouns, pronouns, adjectives, verbs and adverbs

Example:

True Love by "Realist Compare":

Shakespeare's "Sonnet 130" as a Love Poem

Contents Page

On the contents page, you need to list the four parts of your paper: introduction, body of the text (which, depending on the subject topic, may consist of a number of chapters), conclusion and works cited. You need to number these parts consistently; the numbering reflects the structure of your paper. Each chapter can be subdivided into smaller thematic units or subchapters (2.1, 2.2, 2.3 in the following example). Please think carefully before including a subchapter that extends more than one decimal point. Each subchapter should ideally consist of more than one paragraph. Before handing in your paper, check that the headings and numbers are identical on the contents page and in the paper. The following example shows a sample content page of a paper which has just one main chapter with three subchapters.

Example:

1.	Introduction	1
2.	Imagery in Shakespeare's "Sonnet 130"	2
2.1.	Colour Imagery in the First Quartet	2
2.2.	Olfactory Imagery in the Second Quartet	5
2.3.	Auditory Imagery in the Third Quartet	7
3.	Conclusion	9
4.	Works Cited	11

Page Layout

The text on your pages should appear as follows:

- It should be printed in **size 12**.
- It should preferably be printed in a **font with serifs**, e.g. Times New Roman, Garamond, etc., for texts that will be read in print like research papers. Use fonts without serifs for texts that will be read on screen or on powerpoint presentations. These include Arial, Calibri, etc. (Note that this document uses Calibri. It would be more readable if it used a font with serifs throughout. A font without serifs was chosen, however, to distinguish the main text from examples as they should appear in a term paper.)
- **The spacing should be 1.5 in the body of the text.**
- **The paper should have margins: 2.5 cm left, 4 cm right, 3 cm top, 3 cm bottom.**
- **The margins should be aligned ("Blocksatz").**
- **The first line of every paragraph should be indented**, except for the first paragraph of a new chapter or subchapter. The heading does the job of alerting the reader to the fact that a new paragraph has started. Thus, indentation is not needed.
- **All chapters (but not subchapters) should begin on a new page.** This does not mean that you can save yourself three pages of text by arranging your text in such a way that each section ends on a new page that is left almost entirely blank. If you are asked to write a ten-page paper, you should write ten pages, regardless of the number of pages they will

eventually be printed on.

- **Page numbers should be inserted.** Begin with number 1 on the first page of your text, not on the title page or contents page.

Documentation of Sources

Ways of Using a Source in Your Own Text

Secondary sources can appear in your own text in three distinct ways:

- **quotations.** Quotations must be identical to the original; they use a narrow segment of the source. They must match the source document word for word:

In his famous and influential work *On the Interpretation of Dreams*, Sigmund Freud argues that dreams are the “royal road to the unconscious” (1987 [1900]: 5).

- **paraphrasing.** Paraphrasing involves putting a passage from the source material into your own words, meaning that the word class of a number of words and the syntax of the original sentence have to also be altered. It is not acceptable to only use a few synonyms for some of the words in the original sentence. Paraphrased material is usually shorter than the original passage. It takes a somewhat broader segment of the original source and condenses it slightly:

Freud claims that dreams are a way for the dreamer to work through his or her unfulfilled wishes in coded imagery (1987 [1900]: 8).

- **summarising.** Summarising involves putting the main idea(s) of a secondary source into your own words, including only the main point(s). Summaries are significantly shorter than the original and take a broad overview of the source material:

According to Freud, actual but unacceptable desires are censored internally and then subjected to coding before emerging in a kind of rebus puzzle in our dreams (1987 [1900]: 11-18).

YOU ALWAYS NEED TO DOCUMENT YOUR SOURCE

when you are quoting AND when you are paraphrasing or summarising ideas and arguments.

OTHERWISE: YOU ARE COMMITTING PLAGIARISM.

What Is Plagiarism?

Plagiarism is not crediting another author for his/her words and ideas. It literally means “literary theft” and involves two kinds of “crimes”:

- using another person’s ideas, information or expressions without acknowledging that person’s work constitutes **intellectual theft**.
- passing off another person’s ideas, information or expressions as your own to get a better grade or gain some other advantage constitutes **fraud**.

You need to **take this seriously**. To not plagiarise is the central ethical code upon which all academic pursuits are founded. Universities would not work if scholars did not all agree upon this ethical code. You are part of this academic community. If you violate this code you can, at the worst, be expelled from university. Our university insists that an “Erklärung zur selbständigen Erstellung der Arbeit” has to be handed in with every research paper. In it, you declare that you did not plagiarise.

To Document or not to Document?

The basis on which you judge whether you need to document or not is the status of the information you are giving in relation to your audience and to the scholarly consensus on your topic:

- Information and ideas that are broadly known by your readers and widely accepted by scholars, such as the basic biography of an author or the dates of a historical event, can be used without documentation.
- Where your reader is likely to want to find out more information or where the facts and theses are in significant dispute among scholars, you need to document.

Rule of thumb: **If in doubt, always cite the source.**

Documenting Sources in Your Paper

There are two “places” in your paper in which you need to document your sources, and therefore two sets of conventions you need to learn:

- **citation in the text** (in-text-citation or **parenthetical citation**)
- **citation in the list of Works Cited** at the end of the paper

The system for documenting sources that we use at the Institute of English Studies is one version of the “author-date-system” and is a mixture of MLA style and APA style. “MLA style” refers to the conventions agreed upon by the Modern Language Association and documented in the *MLA Handbook*; it is especially appropriate for studies in literature and the humanities. “APA style” refers to the conventions agreed upon by the American Psychological Association. The essence of both styles – in comparison to ways of citing sources more common in German academic contexts – is that **sources are documented not in footnotes, but in parentheses (or brackets) in the text**. This system is completed by a list of **Works Cited**.

Much of what is presented here as the modified MLA style which the Institute of English uses may confuse you because you have come across other style sheets, e.g. in linguistics, which also use the “author-date system” but vary in terms of their preferred punctuation. Do not despair if you have always used a comma after the name of the publisher or the number of a journal and then listed the page numbers, or if you learned to use a colon after the year of publication in parentheses. At the end of the day, these punctuation details do not matter. However, always be consistent in your system of citing sources. Use the exact same system throughout your paper(s). The easiest way to be consistent is to closely follow one style sheet, for example, the one suggested in this manual. Lecturers at the Institute of English request that you use parenthetical citation and the author-date system.

Parenthetical Citation

Parenthetical citation means that you document your source directly after you have used it in the text by giving that **source in parentheses**. This also means that you **do not use footnotes**, i.e., you do not document your sources in footnotes. Only necessary explanatory remarks should be put in footnotes. An excellent research paper does not need to contain a single footnote as long as you use secondary sources and cite them correctly in the text.

The **system of parenthetical citation** works as follows:

“Quoted text” (author’s last name (space) date of publication of text: page number) your text
--

The view that “writing a research paper is a tough job” (Lyons 1998: 23) is supported by the majority of scholars in this field.

If your sentence ends with the quotation, the full stop goes behind the parenthesis:

The majority of scholars agree that “writing a research paper is a tough job” (Lyons 1998: 23).

However, you do not need to use the full parenthetical citation after every single use of a source in your text. **Include as little information as possible, but enough for the reader to identify the source without any trouble.** This allows the reader to follow your text easily and not to be distracted by too much information, including long and unnecessary information in the parentheses.

First, this means: if you use the author’s name in the sentence preceding the citation you can leave it out of the parenthetical reference. In the following example, the author is “Defoe.”

Second, this means: if you quote from the same source in two or more consecutive sentences, you only need to write “ibid.” (Latin, short for ibidem, meaning the same place) followed by a page number, if the page number is different from the previous quote. If it is the same, you just write “ibid.”.

In his preface, Defoe asserts that he is “far from thinking it is a satire upon the English nation” (1889: 177). He insists on the fact that the English people “are derived from all nations under heaven” (ibid.). However, the butt of his vitriolic pamphlet is “the vanity of those who talk of their antiquity and value themselves upon [...] being true-born” (ibid.: 178).

Note that if you leave out words or letters in the middle of a quotation, you need to indicate this by using square brackets with suspension points. Do not use “[...]” at the beginning or end of a quotation.

A note on procedure: When composing your paper, it is advisable to **first use complete parenthetical citations after each quotation** to avoid mixing up your sources. Only **when you have completed the final version** of your paper and will not be making any more changes to the content of your paper should you **take out the information on sources that is not necessary**. The reason for this is that when you copy and paste pieces of text in your document, you are changing the order of quotations as well. When you do so while leaving out the full citation including the name of the author, you may easily confuse different sources.

Format of quotations

If a direct quotation is longer than 3-4 lines, you need to indent the whole block quotation on both sides and reduce line space to 1.0. You should not change the font size.

Example:

Defoe is aware that his text might not meet general approval and that it might even earn him the dubious reputation of being a foreigner, a spy. Far from aiming at merely denigrating his country, however, his intentions are entirely different. In his own words:

Possibly somebody may take me for a Dutchman, in which they are mistaken. But I am one that would be glad to see Englishmen behave themselves better to strangers and to governors also, that one might not be reproached in foreign countries for belonging to a nation that wants manners. I assure you, gentlemen, strangers use us better abroad; and we can give no reason but our ill-nature for the contrary here. (1889: 182)

His main care is the reputation of the English, whose good name seems to be endangered by their gross ingratitude towards the monarch who has liberated them from “King James and his Popish Powers” (ibid.: 183).

Note that the indented block quotation is not opened and closed by quotation marks.

Note that the text following the citation in this example is not indented because this is still the same paragraph. When a new paragraph begins after a quotation, however, that paragraph must be indented. **Note also:** A quotation should always be contextualised, and you need to comment on any longer quotation you are using. **The rule of thumb here is: your analysis of the text should be at least as long as the quotation you are using.**

Works Cited

Your documentation of sources in parentheses in the text is incomplete without your list of Works Cited. When a reader sees the citation “(Chatman 1990: 67)”, s/he needs to be able to identify the source and needs more information to do so, such as the title or the first name of the author. This is provided by the works cited. **The Works Cited follows after your conclusion.**

You need to

- **list each and every single source that you cite in your text and only those that you cite.** Otherwise, sources cannot be identified and found in a library by your reader. Before handing in your paper, check that every source you are citing in a parenthesis appears in the works cited list.
- list the sources **alphabetically.**
- order **more than one source by one author according to the year of publication** (in descending order). If one author has published more than one text in the same year, identify

it (in parentheses) by adding lower case letters in alphabetical order, and list the texts accordingly – 1992a, 1992b, 1992c, etc. – in the Works Cited.

Please note:

- **Books, articles in books, articles in journals, films, websites etc. are cited in different ways.** The form of the citation embodies crucial information for the reader about what kind of a source s/he is dealing with and hence, where to find it.
- Depending on the area you are writing your paper in, it might make sense to separate **primary and secondary sources** in your Works Cited. **Primary sources are original sources.** For instance when you are writing about literature, primary texts include works of literature (poems, plays, novels, etc – also films). **Secondary sources** are texts which describe, analyse, criticise or otherwise discuss primary sources. When writing about literature, these would be articles and books **about** literature, authors and theoretical issues. In linguistics, primary literature might be a play or TV series which you analyse from a linguistic perspective. However, this differentiation between primary and secondary sources is usually not made in linguistics.
- **Articles in reference books** (such as encyclopedia or handbooks) should not be listed under the editor of the entire work. The names of the author or authors of individual articles may be at the top of an article, or alternatively indicated by initials at the end of the article. In the latter case, you will find the full name of all authors on a list at the back of the publication.

Please note that the latest edition of the MLA Handbook asks writers of research papers to distinguish the medium of publication (print, online etc.) in the list of Works Cited, as various kinds of sources have multiplied with the rise of digital media. For the time being, the Institute of English Studies will not ask you to add this information.

Works Cited and CITAVI:

If you work with the literature database CITAVI (which we warmly recommend), it will automatically format your bibliography according to whatever style sheet you select. The “English World-Wide” style (“Zitationsstil”), for example, is well suited for the works cited list for your research paper at the IES. As we said earlier, there are many different styles, the important thing is that you stick to one, and it should at least approximate the one described below. Any slight difference in detail is unimportant as long as you are consistent.

Monographs in the Works Cited

“Monograph” is the term for a book written by a single author or authors in contrast to a book with contributions by many authors that is edited by one or more individuals (edited volume).

The system of **citing a monograph** works as follows:

Last name, First name (Year). *Title: Subtitle*. Place: Publisher.

Note that the year of publication in parentheses is followed by a period. The use of a short title and a longer subtitle is very common for scholarly monographs; title and subtitle are separated by a colon. The title of monographs (as well as of edited volumes and journals) is printed in italics.

Note that in German language publications, titles and subtitles are separated by a period rather than a colon. When you are citing German language publications, please adhere to this convention.

The date of the first edition should be cited as well if you use a later edition. The system works as follows:

Last name, First name (Year). *Title: Subtitle* [Year of first edition]. Place: Publisher.

If there are two authors to a book, the second author’s name is cited in the following way:

Last name, First name and First name Last name (Year). *Title: Subtitle*. Place: Publisher.

Note that if the names are not listed alphabetically, this is not an error. Rather it signals that the author who appears first has (ideally) contributed more to the monograph. Less ideally, s/he has a higher academic position. Cite the names of authors (and editors) in the order in which they appear on the cover of the book.

One author:

Chatman, Seymour (1990). *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Ithaca: Cornell University Press.

Two authors:

Lakoff, George and Mark Johnson (1996). *Metaphors We Live By* [1980]. Chicago: University of Chicago Press.

Edited Books/Anthologies in the Works Cited

The system works in a very similar way to that of monographs. Note that “ed.” precedes the year in parentheses, if one person edited the volume, and “eds.” precedes the parentheses if there was more than one editor. Note also that volumes are often edited by more than two editors. In this case the names of all but the first editor are given as “First name Last name.”

Last name, First name, ed. (Year). *Title: Subtitle*. Place: Publisher.

Last name, First name and First name Last name, eds. (Year). *Title: Subtitle*. Place: Publisher.

Last name, First name, First name Last name and First name Last name, eds. (Year). *Title: Subtitle*. Place: Publisher.

Note that monographs may also occasionally be published by more than two authors; you need to adjust the system modelled above accordingly.

One editor:

Fludernik, Monika, ed. (1998). *Hybridity and Postcolonialism: Twentieth-Century Indian Literature*. Tübingen: Stauffenberg.

Two editors:

Fludernik, Monika and Ariane Huml, eds. (2002). *Fin de Siècle. Literatur, Imagination, Realität*. Trier: Wissenschaftlicher Verlag Trier.

Note that this example illustrates the difference in punctuation conventions between the title and subtitle in German language publications. Here, a period separates the title and the subtitle.

Three editors:

Nünning, Ansgar, Marion Gymnich and Roy Sommer, eds. (2006). *Literature and Memory: Theoretical Paradigms – Genres – Functions*. Stuttgart: Francke.

Book and Articles in the Works Cited

The **central difference** between the citation of books and the citation of articles according to the citation system employed here is the following: **book titles are printed in italics, titles of articles appear in quotation marks**. To be more precise, the titles of all independent publications (i.e. also journal titles) are printed in italics. This system allows readers to see what kind of sources the author of a research paper or an article used simply by scanning the page(s) of the Works Cited.

Always use **double quotation marks**. Single quotation marks are only used for quotations within a quotation. Double quotation marks are also used for figurative expressions (“uneigentliches Sprechen”).

Article from an Edited Book/Anthology in the Works Cited

The system works as follows:

Last name, First name (Year). “Title of article.” *Title of book*. Ed. First name Last name. Place: Publisher. Page numbers.

If there is more than one author of an article or more than one editor of the book which the article is taken from, you need to adjust your citation system accordingly.

Example:

Chatman, Seymour (1989). “The ‘Rhetoric’ of ‘Fiction’.” *Reading Narrative: Form, Ethics, Ideology*. Ed. James Phelan. Columbus: Ohio State University Press. 40-56.

Article from a Journal

The system works as follows: the volume or issue number of the journal is not followed by a full stop but by a colon; then, the page numbers follow.

Last name, First name (Year). “Title.” *Journal* Volume or Issue Number: Page numbers.

Example:

Stanzel, Franz Karl (1959). “Episches Praeteritum, erlebte Rede, historisches Praesens.” *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 33: 1-12.

Films

Films can be cited and ordered alphabetically by title or by director or by other contributors, depending on the focus your paper has. Whenever you list a source alphabetically by title, please disregard articles, i.e. do not list *The Green Mile* under “t,” but under “g.” *A Room with a View* should be listed under “r.” The name of the director follows after a “Dir.” after the parentheses. Films in your Works Cited should be listed like this:

***Title* (Year). Dir. First Name Last Name. Studio.**

Example:

It's a Wonderful Life (1946). Dir. Frank Capra. RKO.

If you want to name contributors it can be done like this:

Contributor (Year). Title. Other contributors. Studio.

Examples:

Kazan, Elia, dir. (1954) *On the Waterfront*. Perfs. Marlon Brando, Lee J. Cobb, Rod Steiger, Eva Marie Saint. Columbia Pictures Corporation.

Karloff, Boris, perf. (1931) *Frankenstein*. Dir. James Whale. Perfs. Boris Karloff, Colin Clive, Mae Clark. Universal Pictures.

Gore, Al, perf. (2006) *An Inconvenient Truth*. Dir. Davis Guggenheim. Lawrence Bender Productions.

Rozsa, Miklos, comp. (1945) *Spellbound*. Dir. Alfred Hitchcock. Perfs. Ingrid Bergman, Gregory Peck. United Artists.

Citing Sources from the Internet

Internet sources should be cited as follows. Try to find out the author of the text if possible and list the source under the author's name. If you cannot find out the name, list the source under the page's title. You should also list the exact date when the article was posted (if available). You definitely need to list what is called "Date of access," i.e. the exact date when you accessed this specific webpage. Note that you need to cite the URL in pointed brackets.

Last name, First name (Year). Title. Date of posting. Date of access. <URL>.

Example:

Eaves, Morris, ed. (2007). *The William Blake Archive*. 28 September 2007. 23 October 2009. <<http://www.blakearchive.org/blake/>>.

Note that sources on the internet, as in this example, can also have editors. Adjust your citation system accordingly. If no author is listed, alphabetise the entry according to title.

Example:

"Arbitrariness." *Death Penalty Information Center*. 9 March 2011. 16 February 2012. <<http://www.deathpenaltyinfo.org/arbitrariness#Legal>>.

At the end of this document you will find a sample list of 'Works Cited' which gives examples of the types of publications listed here as well as of other sources.

Specialised English Vocabulary for bibliographies

In a term paper, B.Ed. or M.Ed. thesis written in English, you will need certain specialised terms in English in your bibliography which you might hitherto only have come across in German. Here is a list of common terms and their abbreviations in German and their English equivalences.

List of common terms and their abbreviations in German and their English equivalences

Genannte Literatur	=	Works Cited
Primärliteratur	=	Primary Sources
Sekundärliteratur	=	Secondary sources
Inhaltsverzeichnis	=	Contents
Bd. (Band)	=	Vol. (volume)
Hrsg. (Herausgeber)	=	ed. (editor)
Hgg. (Herausgeber pl.)	=	eds. (editors)
Hrsg. v. (Herausgegeben von)	=	ed. by (edited by)
vgl. (vergleiche)	=	cf. (confer to)
S. (Seite)	=	p. (page)
S. (Seiten)	=	pp. (pages)
f. (folgende)	=	f. (following)
ebd. (eben da)	=	ibid.
zit. nach (zitiert nach)	=	qtd. in (quoted in)

Style

Academic English

Each person has his or her unique voice. Nevertheless, students should adhere to certain **conventions of academic writing**.

- Use a **medium to formal register** (avoid slang and informal wording, such as a lot, very, great, etc).
- **Limit the use of the first person** (I, we), except if you are discussing teaching ideas which you have tried out in the classroom or presenting your own opinion/analysis of a particular phenomenon.
- **Do not use contraction** (I'm, it's etc.).
- **Use unbiased or "gender-neutral" language.** The easiest way to avoid using sexist language is to refer to generalizations in the plural. Eg. The teacher should correct homework in a timely manner. He...→ Teachers should correct homework in a timely manner. They ...
- Use the **passive voice** when the agent is not important, but do not overdo it. The passive voice is generally used less in academic writing in English than in German.
- Choose **strong reference verbs** and a variety of phrases to introduce citations. The Academic Phrasebank is a helpful resource, See <http://www.phrasebank.manchester.ac.uk/>

Revision

Writing is a process. Thus, it is important to not only **edit your paper**, i.e. look for spelling, punctuation, and formatting errors, but to also take the time to **revise your paper**. When you have completed the entire paper, take a look at the following:

- **Sentence variety.** Have you varied sentence beginnings, sentence length, and sentence structure?
- **Paragraphs.** A paragraph consists of meaningfully connected sentences; a single sentence rarely constitutes a paragraph. Are all sentences within your paragraphs connected in some way? Have you used appropriate transitional words and phrases without overdoing it? Does each paragraph have a topic sentence placed strategically? Do all of your arguments have the proper amount of support? Is less more? Would your argument be stronger if you deleted unnecessary fluff—anything that does not clearly relate to the topic sentence.
- **Nominalisations.** English is a verbal language, which means that writers should pack **important information into verbs**. If you find yourself, repeatedly using the verbs to get, to do, to have, to make, and to be, then replace some of them with other more expressive verbs.
- **Introductions and Conclusions.** It is important to write strong introductions and conclusions, as these are the first and last impression of your work. An introduction should never begin with your thesis statement. Ease into your topic. Give some background information, discuss an argument that your paper refutes, and/or create interest in your topic. Why

should anyone want to take the time to read your paper? Likewise, put care into your conclusion. Providing a summary is fine but you should also include other elements. Discuss your contribution to the topic, relate the conclusion in some way back to the introduction, discuss what is still left to be done, or end with a vivid quotation.

A Note on Spelling and British vs. American vs. German Punctuation

Note that when writing an academic paper in English, you should decide beforehand whether to use British or American spelling and punctuation. However, if you e.g. use British spelling and quote a text passage written in American spelling, do not adapt the quote to the British orthography, since this would be considered an inadmissible change.

Note that British and American English and German differ in terms of punctuation.

British punctuation:

Quotation marks are placed before commas, full stops, semi-colons, and colons:

The text follows what might be referred to as the “Cinderella pattern”.

The text follows what might be referred to as the “Cinderella pattern”, yet re-interprets that pattern by omitting the figure of the prince.

If you insert a footnote with additional comments, the number of the footnote follows after the period/full stop:

The text follows what might be referred to as the “Cinderella pattern”.²

American punctuation:

Quotation marks are placed behind commas and periods (but before colons and semicolons):

The text follows what might be referred to as the “Cinderella pattern.”

The text follows what might be referred to as the “Cinderella pattern,” yet re-interprets that pattern by omitting the figure of the prince.

² This footnote would contain a comment on the quotation.

If you insert a footnote with additional comments, the number of the footnote should follow after the period and the quotation marks:

The text follows what might be referred to as the “Cinderella pattern.”³

Note that in our system of citation, the co-occurrence of a quotation mark and a period is rare because quotations are followed by a parenthesis citing the source; the period then follows after the parenthesis. In the sentence above, quotation marks and periods occur together because the quotation marks are used to indicate that the term “Cinderella pattern” has not been taken from a specific secondary source but that the author is introducing the term herself.

One central difference between American and British as well as German punctuation involves the use of commas:

In American punctuation, a comma follows after the last but one item and before the “and” and the “or” in enumerations:

He above all detests death, injustice, and dishonesty.

He needed to buy strawberries, raspberries, or blackberries to bake the cake.

In British and German punctuation, no comma appears before the “und” and the “oder”:

He above all detests death, injustice and dishonesty.

Vor allen anderen Dingen verabscheut er Tod, Ungerechtigkeit und Unehrlichkeit.

Er brauchte Erdbeeren, Himbeeren oder Brombeeren für die Torte.

He needed to buy strawberries, raspberries or blackberries to bake the cake.

³ This footnote would contain a comment on the quotation.

Sample Cover Page

Leuphana Universität Lüneburg
Institute of English Studies

Seminar: Introduction to Elizabethan Drama and Poetry
(Module: English Literature I)

Prof. Dr. Anja Ausgedacht

WS 2011/12

**True Love by “Realist Compare”:
Shakespeare’s “Sonnet 130” as a Love Poem**

Larissa Müller
Maierstraße 17
21335 Lüneburg

larissa.mueller@leuphana.de
Matrikelnummer: 10023404
Date: January 15, 2012

Sample Works Cited

Works Cited

- “An Act for the Amendment and better Administration of the Laws relating to the Poor in England and Wales” (1834). *The Victorian Web*. 5 May 2008. <<http://www.victorianweb.org/history/poorlaw/plaatext.html>>.⁴
- Cameron, Ardis (2002). “Open Secrets: Rereading *Peyton Place*.” *Peyton Place*. By Grace Metalious. London: Virago Press. vii-xxxvi.
- Canfield, Dorothy Fisher (1983). *The Home-Maker* [1924]. Chicago: Academy of Chicago Publishers.
- Felski, Rita (2000). “Nothing to Declare: Identity, Shame, and the Lower Middle Class.” *PMLA* 115.1 (January): 33-45.
- Fraser, Nancy and Axel Honneth (2003). *Redistribution or Recognition: A Political-Philosophical Exchange*. Trans. Joel Golb, James Ingram, and Christiane Wilke. London: Verso.⁵
- Gandal, Keith (1997). *The Virtues of the Vicious: Jacob Riis, Stephen Crane, and the Spectacle of the Slum*. New York: Oxford University Press.
- Gladwell, Malcolm (2004). “Getting Over It: The Man in the Gray Flannel Suit Put the War behind Him. What’s Changed?” *The New Yorker* November 8, 1980. 34: 75-79.⁶
- Harker, Jaime (2007). *America the Middlebrow: Women’s Novels, Progressivism, and Middlebrow Authorship Between the Wars*. Boston: Massachusetts University Press.
- (2003). “Progressive Middlebrow: Dorothy Canfield, Women’s Magazines, and Popular Feminism in the Twenties.” *Middlebrow Moderns. Popular American Women Writers of the 1920s*. Eds. Lisa Botshon and Meredith Goldsmith. Boston: Northeastern University Press. 111-34.
- (1999). “The Sanctimonious Suburbanite: Sloan Wilson’s *The Man in the Gray Flannel Suit*.” *American Literary History* 11.1 (Spring): 82-106.⁷
- Levine, Rhonda F., Scott G. McNall and Rick Fantasia, eds. (1991). *Bringing Class Back In: Contemporary and Historical Perspectives*. Boulder: Westview Press.
- Radway, Janice (1997a). *A Feeling for Books: The Book-of-the-Month Club, Literary Taste, and Middle Class Desire*. Chapel Hill and London: University of North Carolina Press.
- (1997b). “Identifying Ideological Seams: Mass Culture, Analytical Method, and Political Practice.” *Communication* 9: 93-123.

⁴ Note that the citation system has been adjusted to reflect the information that was available on this specific source.

⁵ Note that you also need to list the translator(s) of a text.

⁶ Note that the citation system has been adjusted to reflect the information that was available on this specific source.

⁷ If journals name their issues “spring,” “summer,” etc., you need to add this information as it helps your reader track down the article more easily.

Eidesstattliche Erklärung

Larissa Müller
Matrikelnummer: 10023404

Ich erkläre hiermit an Eides statt, dass

- die vorliegende Arbeit – bei einer Gruppenarbeit den entsprechend gekennzeichneten Teil der Arbeit – selbstständig verfasst und keine anderen als die angegebenen Quellen und Hilfsmittel benutzt wurden,
- alle Stellen der Arbeit, die ich wortwörtlich oder sinngemäß aus anderen Quellen übernommen habe, als solche kenntlich gemacht habe und
- die Arbeit in gleicher oder ähnlicher Form noch keiner Prüfungsbehörde vorgelegen hat.

(Datum, Unterschrift)

Good luck with your research paper!

Grand Canyon University

American Psychological Association [APA] Style Guide for Writing

Introduction

Students of Grand Canyon University (GCU) are required to use the Publication Manual of the American Psychological Association (6th ed.) for preparing written assignments, except where otherwise noted. All students should have a personal copy of the APA Publication Manual, which is available through the GCU Bookstore or local bookstores. In the interest of providing resource material for student use, this guide to APA style and format has been developed and made available. It is based on the current 6th edition of the APA Manual. However, the guide only highlights aspects of APA style and format, and so it is recommended that students use the APA Manual as a resource when writing APA-style papers.

An APA template has been provided in the Student Success Center's Writing Center for student download and use.

PLEASE NOTE:

The curriculum materials (Syllabus, Lectures/Readings, Resources, etc.) created and provided by GCU in the online or Web-enhanced modalities are prepared using an editorial format that relies on APA as a framework but that modifies some formatting criteria to better suit the nature and purpose of instructional materials. Students and faculty are advised that GCU course materials do not adhere strictly to APA format and should not be used as examples of correct APA format, or in place of the APA Manual, when preparing written work for class.

APA Format and Style

General

Academic writing, which is independent thought supported by reliable and relevant research, depends on the ability to integrate and cite the sources that have been consulted. Use APA style for all references, in-text citations, formatting, etc.

Write in first- and second-person sparingly, if ever. This means, avoid using *I*, *we*, and *you*; instead, use *he*, *she*, and *they*. Do not use contractions.

Paper Format

- 1) Use standard-sized paper of 8.5" x 11".
- 2) Margins should be 1" all around (top, bottom, left, right).
- 3) Use Times New Roman 12-point font.
- 4) For emphasis, use italics (not quotation marks, bold, etc.).
- 5) Double-space.
- 6) Align the text flush left.

Organization

The basic organization of an APA-style paper includes the title page, abstract, body, and reference section, though students are encouraged to follow any specific directions given in their Overview assignment.

Title Page

The title page includes four elements that should be centered in the middle of the page: title, author byline, institutional affiliation followed by the course prefix and number (e.g., Grand Canyon University: PSY 351), and date of submission. Please note that even though APA does not require the date on a title page, it is a requirement for GCU papers.

Being the first page, the title page is where to set up your page header, which includes the running head and the page number. The running head—an abbreviated title that is a maximum of 50 characters—should appear flush left in all uppercase letters in the header on all pages. Page numbers should be in the header, flush right.

To format your running head and page numbers in Microsoft Word, click View→Header and Footer. In the header box that shows up, type Running head: ABBREVIATED TITLE HERE. On the Header/Footer dialog box that pops up, click Insert Page Number (last button on the left). Put the cursor between the running head and the page number, and click the tab button a few times until the running head is flush left and the page number is flush right.

Abstract

The abstract covers the main points of the paper and is not always required in a GCU writing assignment. Read the assignment instructions carefully to determine whether the assignment requires an abstract or not.

- 1) Abstract is page 2 of the assignment.
- 2) The word Abstract should be centered at the top of the page.
- 3) As per GCU policy, the abstract should not exceed 120 words.
- 4) Do not indent the abstract paragraph.

Body

The body will contain all of the author's main points as well as detailed and documented support for those ideas.

- 1) The body begins on its own page.
- 2) The title of the paper should be centered at the top of the first page of the body, in initial caps.
- 3) The introduction follows the title, but is not labeled.
- 4) Use headings to separate sections of the paper, but none of the sections should start their own page. The first level of heading is centered and bolded with each word of four letters or more capitalized (see template for an example). The second level of heading (subheading) is flush left and bolded, with each word of four letters or more capitalized. Note that not all papers will have headings or subheadings in them. APA dictates that you should avoid having only one subsection heading and subsection within a section. In other words, use at least two subheadings under a main heading, or do not use any at all.

References

The references page will contain a list of all sources actually cited in the paper.

- 1) This should start its own page.
- 2) The word References, though not in italics, is centered at the top of the page.
- 3) Include all, any, and only sources that were actually cited in the paper.
- 4) Arrange the sources in alphabetical order using the authors' last names.

Style, Punctuation, and Mechanics

Numbers

- 1) Use numerals for numbers 10 and above (12 of the subjects); for numbers above and below 10 grouped for comparison (2 of 16 responses); for numbers representing times, dates, measurements, and ages (2-year-olds, 2 hr 15 min); for statistics and percentages (multiplied by 5, 5% of the sample); and for numbers denoting a specific place in a series, book, or table (Table 3, Group 3, page 32).
- 2) Spell out numbers below 10 that do not represent precise measurements (eight items, nine pages); for numbers beginning a sentence, title, or heading (Forty-eight people responded. Ten subjects improved.); for common fractions (one fifth of the class); and for approximations of numbers of days, months, and years (about three months ago).

Acronyms

An acronym uses the first letter of each word in a name or title.

- 1) Acronyms must be spelled out completely on initial appearance in text. The abbreviation or acronym should appear in parentheses after that initial spelling out.

Example:

The No Child Left Behind Act (NCLB) had a profound impact on public education in the United States. The NCLB was an initiative of President George W. Bush in 2002.

Spelling and Word Usage

Use *Merriam-Webster's Collegiate Dictionary* as a default for spelling words. The dictionary can also be used as a resource for hyphenation, capitalization, etc.

In-Text Punctuation

- 1) Use one space after punctuation marks at the end of a sentence.
- 2) Use ellipses when omitting material within a quote.
- 3) Place a comma after the penultimate word in a series. For example: Your books, ball, and bat are under the bed.
- 4) If a compound word is not in Merriam-Webster's Collegiate Dictionary, use hyphens for clarity rather than omit them.
- 5) Hyphenate compound adjectives that precede the noun they modify, except when the first word of the compound is an adverb ending in -ly. For example: role-playing technique, two-way analysis, middle-class families, widely used method
- 6) Do not hyphenate a compound adjective if its meaning is established or it cannot be misread. For example: grade point average, health care management
- 7) See page 98 of the APA Manual for further rules on hyphenation.

Initial Capitalization

- 1) Capitalize all words of four or more letters in titles (books, articles, etc.) used in text. This rule does not apply within the References section, except for the titles of periodicals.
- 2) Capitalize proper nouns and names.

In-Text Citations

In-text citations are used in the body of a paper to show which sources a student used for particular material.

When you use material from a source, you need to document that source by using a citation and reference note. All quotations, paraphrases, and summaries must be referenced. Using material from a source without citing that source is considered plagiarism; please reference GCU's policy on Plagiarism in the University Policy Handbook.

Citation Rules

- 1) In-text citations should note the author information, plus the publication year.
- 2) For a work by one author, cite last name followed by year on every reference. This citation can be placed at the end of the sentence, or it can be incorporated into the grammatical structure of the sentence.

Examples:

Researchers have concluded that food and comfortable setting were more important than games available to most students (Liu, 1999).

According to Liu (1999), researchers have concluded that food and comfortable setting were more important than games available to most students.

- 3) For a work by two authors, cite both last names followed by year on every reference.

Examples:

(Walker & Allen, 2004)

According to Walker and Allen (2004)...

- 4) For a work by three to five authors, cite all last names followed by year on first reference, and the first author's last name followed by et al. and year upon subsequent references.

Examples:

(Bradley, Ramirez, Soo, & Walsh, 2006)

(Bradley et al., 2006)

- 5) For a work by six or more authors, cite last name of the first author followed by et al. and the year on all references.

Examples:

(Wasserstein et al., 2005)

According to Wasserstein et al. (2005)...

- 6) If no author exists for the source, use the first few words of the title.

Example:

Students were more concerned about having a place to socialize with other students than about all-out competition ("Philosophy and the Science," 2001).

- 7) If the material is a direct quote, the page or paragraph number of the source should immediately follow.

Examples:

"Ethics examines moral values and the standards of ethical behavior"
(Ornstein et al., 2008, p. 162).

Basu and Jones (2007) went so far as to suggest the need for a new "intellectual framework in which to consider the nature and form of regulation in cyberspace" (para. 4).

- 8) Quotations with 40 or more words should be in block format.
- Omit the encompassing quotation marks.
 - Start a block quote on a new line.
 - Indent the entire block 0.5 inches from the left margin (in the same position as a new paragraph)
 - Additional paragraphs within a block quote should have the first line indented an additional 0.5 inches.
 - The in-text citation for a block quote is placed outside the final punctuation for the quote.
 - Double space.

Sample Paragraph With In-Text Citations

Liu and Berry (1999) conducted a survey of college campuses to determine the best design for a student lounge. They concluded that food and comfortable seating were more important than games available to most students. Students were more concerned about having a place to socialize with other students than about all-out competition. In fact, they continue,

arcade games could be a turn-off for some students because they did not want to compete with the noise to talk. These same students said that they would prefer to have a place where they could study and casually socialize at the same time, so seating, lighting, and noise level were all crucial. (Liu & Berry, 1999, p. 14)

This study and others (Wendell, 1978; Hartford, Herriford, & Hampshire, 2001; Johnson et al., 2004) confirm that while having activities is important, students are more drawn to comfortable multi-purpose environments.

In-Text Citation Examples

Book Reference:

Ellis, D. (2006). *Becoming a master student*. Boston, MA: Houghton Mifflin Company.

With a direct quote:

Ellis (2006) notes that "creative thinking is more appropriate in the early stages of planning and problem solving" (p. 223).

Without a direct quote:

It may be more appropriate to think creatively during earlier planning and problem-solving stages (Ellis, 2006).

APA References

The reference list should appear at the end of a paper. It provides the information necessary for a reader to locate and retrieve any source you cite in the body of the paper. Each source you cite in the paper must appear in your reference list; likewise, each entry in the reference list must be cited in your text.

Your references should begin on a new page separate from the text of the essay; label this page References (with no quotation marks, underlining, etc.), centered at the top of the page. The References page should be double-spaced just like the rest of your essay.

- 1) All lines after the first line of each entry in your reference list should be indented one-half inch from the left margin. This is called hanging indentation.
- 2) Invert all authors' names; give surnames and initials for up to and including seven authors (e.g., Author, A. A., Author B. B., Author, C. C.). When authors number eight or more, include the first six authors' names, then insert three ellipses, and add the last author's name.

Example:

Gilber, D. G., McClernon, J. F., Rabinovich, N. E., Sugai, C., Plath, L. C., Asgaard, G., ...
Botros, N. (2004). Effects of quitting smoking on EEG activation and attention.
Nicotine and Tobacco Research, 6, 249-267. doi:10.1080/14622200410001676305

- 3) In reference notes for journal articles, include both the volume and issue numbers if each issue of the journal is paginated separately (i.e., begins with page 1). If the journal paginates continuously throughout the volume, then use only the volume number in the reference note.
- 4) Reference list entries should be alphabetized by the last name of the first author of each work.
- 5) If you have more than one article by the same author, single-author references or multiple-author references with the exact same authors in the exact same order are listed in order by the year of publication, starting with the earliest.
- 6) When referring to any work that is NOT a journal—such as a book, article, or Web page title—capitalize only the first letter of the first word of a title and subtitle, the first word after a colon or a dash in the title, and proper nouns. Do not capitalize the first letter of the second word in a hyphenated compound word.

Reference Examples: Books, Reference Books, and Book Chapters

Entire Book — Print Version

Format:

Author, A. A. (Year). *Title of work*. Location: Publisher.

Example:

Daresh, J. C. (2004). *Beginning the assistant principalship: A practical guide for new school administrators*. Thousand Oaks, CA: Corwin.

Electronic Version of a Print Book

Format:

Author, A. A., & Author, B. B. (Year). *Title of work*. Retrieved from <http://www.xxxxx>

Example:

Shotton, M.A. (1989). *Computer addiction? A study of computer dependency* [DX Reader version]. Retrieved from <http://www.ebookstore.tandf.co.uk/html/index.asp>

Format:

Author, A. A. (Year). *Title of work*. doi:xxxx

Example:

Schiraldi, G. R. (2001). *The post-traumatic stress disorder sourcebook: A guide to healing, recovery, and growth* [Adobe Digital Editions version]. doi:10.1036/0071393722

Electronic-Only Book

Format:

Author, A. A. (Year). *Title of work*. Retrieved from <http://www.xxxxx>

Example:

O'Keefe, E. (n.d.). *Egoism and the crisis in Western values*. Retrieved from <http://www.onlineoriginals.com/showitem.asp?itemID=135>

Edited Book

Format:

Editor, A. A. (Ed.). (Year). *Title of work*. Location: Publisher.

Example:

Feldman, P. R. (Ed.). (1997). *British women poets of the romantic era*. Baltimore, MD: Johns Hopkins University.

Chapter in a Book

Format (Print):

Author, A. A., & Author, B. B. (Year). Title of chapter or entry. In A. A. Editor & B. B. Editor (Eds.), *Title of book* (pp. xxx-xxx). Location: Publisher.

Example (Print):

Haybron, D. M. (2008). Philosophy and the science of subjective well-being. In M. Eid & R. J. Larsen (Eds.), *The science of subjective well-being* (pp. 17-43). New York, NY: Guilford Press.

Format (Online):

Author, A. A., & Author, B. B. (Year). Title of chapter or entry. In A. A. Editor & B. B. Editor (Eds.), *Title of book* (pp. xxx-xxx). Retrieved from <http://www.xxxx>

Example (Online):

Haybron, D. M. (2008). Philosophy and the science of subjective well-being. In M. Eid & R. J. Larsen (Eds.), *The science of subjective well-being* (pp. 17-43). Retrieved from [http://www.science.com/ Philosophy and the science.pdf](http://www.science.com/Philosophy%20and%20the%20science.pdf)

Format (Online with DOI):

Author, A. A., & Author, B. B. (Year). Title of chapter or entry. In A. A. Editor & B. B. Editor (Eds.), *Title of book* (pp. xxx-xxx). doi:xxxxxxx

Example (Online with DOI):

Haybron, D. M. (2008). Philosophy and the science of subjective well-being. In M. Eid & R. J. Larsen (Eds.), *The science of subjective well-being* (pp. 17-43). doi:10.1037/10762-000

Multiple Editions of a Book

Format:

Author, A. A. (Year). *Title of work* (xx ed.). Location: Publisher.

Example:

Parker, F., & Riley, K. (2004). *Linguistics for non-linguists: A primer with exercises* (4th ed.). Boston, MA: Allyn & Bacon.

Entry in an Online Reference Work — Byline Available

Format:

Author, A. A. (Year). Entry title. In B. B. Editor (Ed.), *Title of reference work* (xx ed.). Retrieved from <http://www.xxxxx>

Example:

Graham, G. (2005). Behaviorism. In E. N. Zalta (Ed.), *The Stanford encyclopedia of philosophy* (Fall 2007 ed.). Retrieved from <http://plato.stanford.edu/entries/behaviorism>

Entry in an Online Reference Work — No Byline Available

Format:

Entry title. (Year). In *Title of reference work* (xx ed.). Retrieved from <http://www.xxxx>

Example:

Heuristic. (n.d.). In *Merriam-Webster's online dictionary* (11th ed.). Retrieved from <http://www.m-w.com/dictionary/heuristic>

Entry in Reference Work — No Byline

Format:

Entry title. (Year). In A. Editor (Ed.), *Title of reference work* (xx ed., Vol. xx, pp. xxx-xxx). Location: Publisher.

Example:

Heuristic. (2007). In J. Smith (Ed.), *The book of words* (7th ed., Vol 3, pp. 65-66). New York, NY: Jones and Lawrence.

Book Written and Published by Organization

Format:

Organization Name. (Year). *Title of work*. Location: Publisher.

Example:

American Psychological Association. (2001). *Publication manual of the American Psychological Association* (5th ed.). Washington, DC: Author.

Note that the organization is both the publisher and the author, so the word "Author" is noted in place of the publisher's name.

Reference Examples: Periodicals

Journal Article With DOI

Format:

Author, A. A. (Year). Title of article. *Journal Title, Volume*(Issue), xxx-xxx. doi:xxxxxx

Example:

Kalpič, B., & Bernus, P. (2006). Business process modeling through the knowledge management perspective. *Journal of Knowledge Management*, 10(3), 40-56. doi:10.1108/13673270610670849

Journal Article Without DOI and Retrieved From Internet

Format:

Author, A. A. (Year). Title of article. *Journal Title, Volume*(Issue), xxx-xxx. Retrieved from <http://www.xxxxxxxx>

Example:

Sillick, T. J., & Schutte, N. S. (2006). Emotional intelligence and self-esteem mediate between perceived early parental love and adult happiness. *E-Journal of Applied Psychology*, 2(2), 38-48. Retrieved from <http://ojs.lib.swin.edu.au/index.php/ejap>

Journal Article Without DOI and Retrieved From Print Version

Format:

Author, A. A. (Year). Title of article. *Journal Title*, *Volume*(Issue), xxx-xxx.

Example:

Light, M. A., & Light, I. H. (2008). The geographic expansion of Mexican immigration in the United States and its implications for local law enforcement. *Law Enforcement Executive Forum Journal*, 8(1), 73-82.

Article in a Magazine — Print

Format:

Author, A. A. (Year, Month). Article title. *Magazine Title*, *Volume*(Issue), xxx-xxx.

Example:

Mehta, P. B. (1998, June). Exploding myths. *New Republic*, 290(25), 17-19.

Article in a Magazine — Online

Format:

Author, A. A. (Year, Month). Article title. *Magazine Title*, *Volume*(Issue). Retrieved from <http://www.homepage>

Example:

Clay, R. (2008, June). Science vs. ideology: Psychologists fight back about the misuse of research. *Monitor on Psychology*, 39(6). Retrieved from <http://www.apa.org/monitor>

Article in a Newspaper — Print

Format:

Author, A. A. (Year, Month Day). Article title. *Newspaper Title*, pp. xx, xx.

Example:

Schwartz, J. (1993, September 30). Obesity affects economic, social status. *The Washington Post*, pp. A1, A4.

Article in Newspaper — Online

Format:

Author, A. A. (Year, Month Day). Article title. *Newspaper Title*. Retrieved from <http://www.homepage.com>

Example:

Brody, J. E. (2007, December 11). Mental reserves keep brain agile. *The New York Times*. Retrieved from <http://www.nytimes.com>

Report from University or Government Organization, Corporate Author

Format:

Organization name. (Year). *Title of report* (Publication No. xx). Retrieved from <http://www.xxxx>

Example:

U.S. Department of Health and Human Services, National Institutes of Health, National Heart, Lung, and Blood Institute. (2003). *Managing asthma: A guide for schools* (NIH Publication No. 02-2650). Retrieved from http://www.nhlbi.nih.gov/health/prof/asthma/asth_sch.pdf

Authored Report from Nongovernmental Organization

Format:

Author, A. A., & Author, B. B. (Year). *Title of report* (Research Report No. xxx). Retrieved from Agency name website: <http://www.xxxxxxxxxx>

Example:

Kessy, S. S. A., & Urio, F. M. (2006). *The contribution of microfinance institutions to poverty reduction in Tanzania* (Research Report No. 06.3). Retrieved from Research on Poverty Alleviation website: http://www.repoa.or.tz/documents_storage/Publications/Reports/06.3_Kessy_and_Urio.pdf

Web Pages

The basic format for referencing web pages is as follows:

Format:

Author, A. A. (year), Title of work [format description]. Retrieved from <http://URL>.

Note: The format description in brackets is used when the format is something out of the ordinary, such as a blog post or lecture notes. For other examples of format descriptions, refer to page 186 of the *Publication Manual*. If no date is given for the work, use (n.d.).

Examples:

Author Known

Landis, B. (1996). Carlisle Indian Industrial School history. Retrieved from <http://home.epix.net/~landis/histry.html>

Author Unknown

Seventeen moments in Soviet history. (2013). Retrieved from <http://soviethistory.org/index.php?action=L2&SubjectID=1929collectivization&Year=1929>

Note: Use the article title or web page title as the first element of the citation if the author is unavailable.

When discussing an entire website (as opposed to a specific page on the website), an entry does not appear in the reference list, but is cited within text as shown in the following sample sentence:

The International Council of Museums website provides many links to museums, codes of ethics, and the museum profession (<http://www.icom.org/>).



APA Documentation in Research Papers (Fall 2013)

The Purpose of Referencing/Documentation

- A. to identify (**cite**) other people's ideas and information used **within your essay or term paper**, and
- B. to indicate the sources of these citations in the **References list** at the end of your paper.

APA Format

The APA format is only one of many methods of documentation. Details about the format are found in

- the *Publication Manual of the American Psychological Association* (6th ed.) (at MRU Bookstore and MRU Library)
- the [APA Style Guide to Electronic References \(6th ed.\)](#) (referred to in this handout as *Electronic Guide*)
- the APA website at <http://apastyle.apa.org/>, including Frequently Asked Questions (FAQ)

NOTE: The APA manual is not designed specifically for students. These guidelines have been adapted to fit the needs of MRU students. Please consult with your professors if you have any questions about referencing guidelines for specific courses.

Avoiding Plagiarism - Citation Principles for Essays and Term Papers

[APA pp. 169–170]

Within essays, term papers, and any other written assignments (as in all academic work), you must identify (i.e., reference, document, cite) all quotations, paraphrases, ideas, and images from someone else's work. You must name the original author or source and surround quoted material with quotation marks or set it in a block format as described in this handout (p. 2). Copying any material and submitting it as your own (**plagiarism**) is an academic offence. Plagiarism may result in failure on the assignment and, in some cases, expulsion from a course. (See the *Guide to Avoiding Plagiarism* and the section on "Plagiarism & Cheating" in the MRU Office of Student Conduct *User Guide* at www.mtroyal.ca/codeofstudentconduct.)

NOTE: Page numbers in square brackets refer to the *Publication Manual of the American Psychological Association (APA)* and the *Electronic Guide*.



Referencing/Citing Sources Within Your Paper

Whenever you use a quotation from an author or summarize or paraphrase a person's ideas or research, you must identify (reference/cite) the source. This **in-text citation** is formatted with **parentheses** and shows

- the last name of the **author(s)** of the work, unless already stated [APA p. 174]
- **or** the first few words of the References list entry (usually the title) if the author is not known [APA p. 176]
- the **year** of publication **or** n.d. (no date) if the year is not known [APA p. 174]
- **page number(s)** if available (if not available, refer to p. 2 of this handout) [APA pp. 170–172]

Citing Short Quotations (fewer than 40 words)

[APA pp. 92, 170–172]

When you incorporate a direct quotation into a sentence, you must cite its source.

<p>Author's name in your text</p> <p style="text-align: center;">OR</p> <p>Author's name in parentheses ()</p>	<p>Lee (2007) stated, "The ability to think critically is needed in this revolutionary age of technological change" (p. 82).</p> <p>One researcher emphasized that "the ability to think critically is needed in this revolutionary age of technological change" (Lee, 2007, p. 82).</p>
--	--

Note: You must blend quotations into your own sentences. Begin with your own words or start with the author/date and follow with the quoted material (see examples above). When using the author said/stated format, start the quotation with a capital letter.

Citing Long Quotations (40 or more words)

[APA pp. 92, 170–172]

- Use a **block format** in which all lines of the quotation are indented approximately ½ inch from the left margin.
- **Do not use** quotation marks.
- Introduce the quotation with a complete sentence and a colon.

Wang, Johnston, Juarez, and Marks (2010) described effective time management as an ongoing process:

Time management is not a skill that can be achieved at once; it takes self-awareness, planning, execution, and reflection. The perception about time management is that the work is done once a schedule is created. In reality, that is only the first step. Successful students are adaptable and flexible; they are able to make changes to a schedule because they can purposefully and proactively move tasks around to adjust to new situations. (p. 27) *period *before* the parentheses for long quotations

Citing Summaries or Paraphrases

[APA pp. 171, 174]

When you put information in your own words by summarizing or paraphrasing, you must cite the original author. APA (2010) also recommends you include a page or paragraph number to “help an interested reader locate the relevant passage” (p. 171).

One researcher emphasized the necessity of flexibly applied thinking to cope with rapidly changing technology (Lee, 2007, p. 82).

OR Lee (2007) emphasized that flexibly applied thinking is vital to cope with rapidly changing technology (p. 82).

Citing Information If No Page Numbers Are Available

[APA pp. 171–172; FAQ]

Electronic sources such as websites commonly have no page numbers, so you cannot put a page number for the in-text citation. PDFs, however, normally show original page numbers.

- If the source has no page numbers but explicitly numbers the paragraphs, you can include paragraph number(s), preceded by the abbreviation “para.” in the citation parentheses.
- If the document has no page or paragraph numbers but does have headings, use the heading (with capitals and no quotation marks) of the section you are taking information from and then give the number of the paragraph under it that contains the information you are incorporating in your essay. The example below includes the complete heading: Fostering health security. Note that the heading has capital letters when in the parentheses.

According to the World Health Organization (2010), “one of the greatest threats to international health security arises from outbreaks of emerging and epidemic-prone diseases” (Fostering Health Security, para. 1).

- **If the heading is long**, shorten it, keep capital letters, and put quotation marks around it. The heading What is the Burden of Alzheimer’s Disease in the United States? has been shortened to “What is the Burden?” in the example below.

Centers for Disease Control and Prevention (2010) have pointed out that “Alzheimer’s disease is one of the top ten leading causes of death in the United States” (“What is the Burden?” para. 1).

- If the source has no headings, count the paragraphs and include the paragraph number in parentheses, e.g., (para. 7). [FAQ]

Citing a Source Found/Cited in Another Source

[APA p. 178]

Often an author writes about research that someone else has done, but you are unable to track down the original research report. For example, in your paper you might include research described in your course textbook. In the sample below, research done by Pithers is discussed in a journal article written by Lee. Include only Lee's article in the References list.

A 2000 review by Pithers found little empirical research on students' critical thinking (as cited in Lee, 2007, p. 83).

Citing References Within Your Paper

- The following examples demonstrate APA formatting for either quotations or paraphrased information taken from a reference.

Type of citation	First time citing a reference when authors are named in your sentence	Subsequent citations of the reference in another paragraph with authors named in your sentence See NOTE on page 4	First time citing a reference, using parentheses format at the end of your sentence	Subsequent citations of a reference, using parentheses format at the end of your sentence
One author	Lee (2007) stated, "-----" (p. 82).	Lee (2007) also stated, "-----" (p. 112).	----- (Lee, 2007, p. 82).	----- (Lee, 2007, p. 112).
Two authors	Smith and Jones (2004) found that "-----" (p. 93). <i>(use and between names)</i>	Smith and Jones (2004) also said, "-----" (p. 98). <i>(use and between names)</i>	----- (Smith & Jones, 2004, p. 93). <i>(use & between names)</i>	----- (Smith & Jones, 2004, p. 98). <i>(use & between names)</i>
Three to five authors (All subsequent citations use et al.)	Simpson, Stahl, and Francis (2004) argued that ----- (p. 10).	As well, Simpson et al. (2004) found ----- (p. 18). <i>(uses et al. format)</i>	---- (Simpson, Stahl, & Francis, 2004, p. 10).	----- (Simpson et al., 2004, p. 18). <i>(uses et al. format)</i>
Six or more authors	Kallai et al. (2011) said that "-----" (p. 121).	Kallai et al. (2011) also stated that ----- (p. 125).	----- (Kallai et al., 2011, p. 121).	----- (Kallai et al., 2011, p. 125).
Organizations, institutions, etc. as group author	TransCanada (2006) reported that ----- (p. 11).	TransCanada (2006) further explained that "-----" (p. 13).	----- (TransCanada, 2006, p. 11).	----- (TransCanada, 2006, p. 13).
Group author, no page numbers (use web page headings and paragraph numbers)	World Health Organization (WHO, 2010) found that ----- (Fostering Health Security, para. 1).	WHO (2010) reported on the problem, saying that ----- (Fostering Health Security, para. 8). <i>(World Health Organization is written as an acronym in subsequent citations)</i>	----- (World Health Organization [WHO], 2010, Fostering Health Security, para. 1).	----- (WHO, 2010, Fostering Health Security, para. 8). <i>(World Health Organization is written as an acronym in subsequent citations)</i>
No author - article (use shortened title of article in quotation marks in place of author's last name)	The article "Ancient Tool Makers Discovered Fire Treatment" (2009) stated the ----- (p. 6).	As well, "Ancient Tool Makers Discovered Fire Treatment" (2009) found the ----- (p. 8).	----- ("Ancient Tool," 2009, p. 6). *	----- ("Ancient Tool," 2009, p. 8). *
*Note: If the author's name is unavailable, use the shortened title first in the citation. Include the appropriate capitalization, and use quotation marks for articles, chapters, or web page titles and <i>italics</i> for books, reports, or brochures.				
No date available (use n.d.)	Buzan (n.d.) explained that ----- (p. 23).	Buzan (n.d.) also argued that ----- (p. 28).	----- (Buzan, n.d., p. 23).	----- (Buzan, n.d., p. 28).

Sample Research Paper Paragraph with Citations

<p>1st use of a reference – paraphrase →</p> <p>Followed by 2nd use of reference, same page – quotation →</p> <p>1st source cited again – uses et al. →</p> <p>4th and 5th use of same reference – quotation from different page* →</p> <p>Using a source cited in another source →</p> <p>Personal communication cited here, but do NOT put in References →</p> <p>Long quotation block format – period comes before the parentheses →</p>	<p>When students learn more about the process of learning and begin to incorporate the use of specific strategies, self-monitoring, and self-reflection into their academic endeavours, they are more successful in reaching their goals. In their examination of students' acquisition of learning strategies, Simpson, Stahl, and Francis (2004) stressed that students will use a strategy if they understand how, why, and when to use it (p. 3). The researchers explained that learning this “procedural knowledge would help them understand the steps . . . and how to modify those steps” (p. 3). Simpson et al. argued that using the specific strategy taught in a course is often not as important as using the process the students learn of “selecting, summarizing, organizing, elaborating, monitoring, self-testing, reflecting and evaluating” when working on course content (p. 4). The researchers recommended that faculty teach students “how to decipher their own academic tasks” (p. 6). In addition, Lee (2007) argued that once students have acquired a repertoire of study strategies, they should be taught critical thinking skills to evaluate and modify their use of specific strategies (pp. 82-83). Acquisition of strategic learning is, as Hadwin et al. in 2001 explained, “enacted over time through a series of events” (as cited in Simpson et al., 2004, p. 3). P. Foley, a professor at North London University, observed that motivation is strongly linked to student use of learning strategies (personal communication, May 16, 2007). Motivation, in turn, can be influenced by students' beliefs about learning. Simpson et al. (2004) commented on such beliefs:</p> <p style="padding-left: 40px;">[Many] college freshmen . . . believe that learning should be easy, completed quickly (i.e., the night before in a cramming session) and should happen to them because of what others do for them (i.e., the professor did not teach me to solve that problem). (p. 4)</p> <p>Flexible use of strategies, self-reflection, and motivation can enhance academic success. If there are</p>
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***NOTE:** When authors are named in your sentence and you use the reference again *in the same paragraph*, list authors, date, and page number the first time. List only the page number for the subsequent citations if it is clear, from context, that the authors are the same. If you write the authors' names again to assure clarity, omit the date. However, when you use that reference in a later paragraph, include again the authors (with et al. if applicable), date, and page number.

Integrating Research into Your Writing

<p>Citing a quotation and then continuing with a paraphrase from the same source later in the sentence</p>	<p>The professor's study explained that “students who use active listening techniques to stay engaged in a class lecture demonstrated better marks on exams” (Velasquez, 2011, p. 72); her report described the various strategies that successful students use to mentally participate in the learning process (p. 81).</p> <p>OR</p> <p>Velasquez (2011) explained that “students who use active listening techniques to stay engaged in a class lecture demonstrated better marks on exams” (p. 72); her report described the various strategies that successful students use to mentally participate in the learning process (p. 81).</p>
<p>Citing a quotation used at the start of a sentence, and then continuing with your own words/ideas/ comments</p>	<p>He found that the “results demonstrated that the first variable (persistence) had the most effect on the outcome of an exam” (Twoyoungmen, 2010, p. 96), but the study lacked sufficient detail.</p> <p>OR</p> <p>Twoyoungmen (2010) found that the “results demonstrated that the first variable (persistence) had the most effect on the outcome of an exam” (p. 96), but the study lacked sufficient detail.</p>

Creating Your References List

(See the Sample References Page on page 6 of this handout.)

- Start the References list on a separate page at the end of your paper. [APA p. 37]
- Include only those sources you have cited within your paper. [APA p. 180]
Exceptions are personal communications, classical religious works such as the Bible and the Qur'an, and classical works. These do not appear in the References list. [APA pp. 174, 178–179]
- Double-space** the entire References list. Do not add an extra blank line after the title. [APA p. 180]
- Position the first line of each reference flush-left, with subsequent lines wrapping with a ½-inch (hanging) indent. [APA p. 180]
- Organize the list in **alphabetical order** according to the first letter beginning each entry. Normally, the author's last name, unless unknown, is the first piece of information in each entry. Use initials for the author's first/middle names. [APA pp. 181–183]

Explanation of References Listings: Pieces of the Puzzle

- Accuracy is important!** It helps the reader quickly find or get to that particular source of information.
- For each reference, determine the **combination of formatting** from one or more examples on pages 7-10 that is the best fit. For example, you might need to combine the “one author edition stated” example with “book with two or more authors.”
Work left to right through the sample reference(s) to reproduce formatting details.
- Retrieval dates for website information are not required unless the material is likely to change. [APA p. 192]

The Parts of a Reference (see more reference examples on pages 7–10)

Book, edition is stated	<p>McWhorter, K. (2010). <i>Academic reading</i> (7th ed.). Boston, MA: Longman.</p>
Journal article	<p>Smith, G. (2012). Barthes on Jamie: Myth and the TV revolutionary. <i>Journal of Media Practice</i>, 13, 3-17. http://dx.doi.org/10.1386/jmpr.13.1.3_1 DOI</p>
Chapter in an edited book	<p>Smith, F. M., & Jones, W. (2004). The college student. In C. Wood (Ed.), <i>Cross-cultural education</i> (pp. 75–105). London, Canada: MacMillan.</p>
Web page on website, no publication date	<p>Buzan, T. (n.d.) Mind maps. Retrieved September 3, 2009, from http://www.buzanworld.com/Mind_Maps.htm no publication date - use n.d.</p>

Start your reference list on a new page (no extra space after title)

[APA p. 37]

Double-space between lines

[APA p. 180]

Start each new reference at the left margin

[APA p. 180]

Put references in alphabetical order, according to the first letter of the reference

[APA pp. 181–183]

Use a ½ inch hanging indent for subsequent lines of a reference →

Include only the sources cited in your paper

[APA pp. 178–180]

Use publisher name only:

MacMillan Publishers Ltd.

[APA p.187] →

Break website URL before punctuation → such as / or –

[APA p. 192]

References

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- Webber, S. (2007, July 11). Survey of plagiarism penalties [Blog post]. Retrieved from <http://information-literacy.blogspot.com/2007/07/this-was-published-last-month-tenant-p.html>

References Examples

A. Books

- NOTE: only the first word, the first word after a colon, and all proper nouns of book titles are capitalized

A1 Book, 1 author / no edition [APA p. 202]	Johnston, M. (2009). <i>Perspective, persistence, and learning</i> . Thousand Oaks, CA: Sage.
A2 Book, 1 author / edition stated [APA pp. 203, 205]	McWhorter, K. (2010). <i>Academic reading</i> (7 th ed.). Boston, MA: Longman.
A3 Book with 2 to 7 authors, not from U.S. [APA p. 184]	Downing, L., Carter, J. C., & McManus, T. (2007). <i>Students in our midst</i> . Toronto, Canada: Doubleday. NOTE: Country name replaces state abbreviation for non-U.S. publications.
A4 E-book of print book retrieved from library subscription database [APA p. 203] [Electronic Guide p. 17]	O'Brien-Pallas, L., Hiroz, J., Cook, A., & Mildon, B. (2005). <i>Nurse-physician relationships: Solutions and recommendations for change</i> . Retrieved from http://www.ebrary.com
A5 E-book retrieved from web [APA p. 203]	Arnold, A. (1985). <i>Afghanistan: The Soviet invasion in perspective</i> (Rev. ed.). Retrieved from http://books.google.com/

B. Entries and Chapters in Edited Books (includes encyclopedia and dictionary entries)

- NOTE: Both book editor(s) and chapter/story/poem author(s) need to be credited

B1 Chapter with known author in an edited book [APA p. 204]	Smith, F. M., & Jones, W. (2004). The college student. In C. Wood & M. Meyer (Eds.), <i>Cross-cultural education</i> (pp. 75–105). London, Canada: MacMillan.
B2 Chapter with known author from an edited book, included in a course pack with pagination [APA p. 204]	Jefferson, T. (2008). Masculinities and crimes. In D. E. King & J. A. Winterdyk (Eds.), <i>Diversity issues and the criminal justice system: Course readings for Applied Justice Studies (AJUS) 2231</i> (pp. 325–347). Calgary, Canada: Mount Royal University. (Reprinted from <i>The Oxford handbook of criminology</i> (2 nd ed.), pp. 535–557, by M. Maguire, R. Morgan, & R. Reiner, Eds., 1997, Oxford, England: Oxford University Press). NOTE: In-text citations should include both dates and use the course pack page numbering if available. If the course pack does not have its own page numbers, use the original page numbers of the chapter, i.e., (Jefferson, 1997/2008, p. 326).
B3 Entry/definition in print encyclopedia, author known [APA p. 202]	Davidson, T. (2002). Common cold. In J. L. Longe (Ed.), <i>The Gale encyclopedia of medicine</i> (2 nd ed., Vol. 2, pp. 869–872). Detroit, MI: Gale Group.
B4 Entry or definition in a web encyclopedia, author unknown [APA p. 202]	Cell division. (2008). In E. Martin & R. Hine (Eds.), <i>Dictionary of biology</i> . Retrieved from http://www.oxfordreference.com NOTE: The title comes first when the author is unknown and is used for the in-text citation, i.e., ("Cell Division, 2008, para. 1.)
B5 Chapter in customized textbook [APA pp. 202–203]	Bennett, J. D., & Briggs, W. L. (n.d.). Statistical reasoning. In <i>Scientific and mathematical literacy for the modern world</i> (2 nd Custom ed., pp. 69–132). Toronto, Canada: Pearson Custom.

C. Articles: Journals and Periodicals (newspapers, magazines)

- NOTE: only the first word, the first word after a colon, and all proper nouns of article titles are capitalized, but journal names are capitalized

C1 Scholarly journal article with 1 author, from a library database, with DOI <small>[APA p. 198; Electronic Guide p.12]</small>	<p>Smith, G. (2012). Barthes on Jamie: Myth and the TV revolutionary. <i>Journal of Media Practice</i>, 13, 3–17. http://dx.doi.org/10.1386/jmpr.13.1.3_1</p> <p>NOTE: A digital object identifier (DOI) should be included at the end of the reference (http://dx.doi.org/###).</p>
C2 Scholarly journal article, more than 7 authors, with DOI: list first 6, then use . . . , and list last author <small>[APA p. 198; Electronic Guide p.12]</small>	<p>Kallai, J., Makany, T., Csatho, A., Karadi, K., Horvath, D., Kovacs-Labadi, B., . . . Jacobs, J. W. (2007). Cognitive and affective aspects of thigmotaxis strategy in humans. <i>Behavioral Neuroscience</i>, 121, 21–30. http://dx.doi.org/10.1037/0735-7044.121.1.21</p>
C3 Scholarly journal article, up to 7 authors, from a library database, no DOI <small>[APA p. 199]</small>	<p>Simpson, M. L., Stahl, N. A., & Francis, M. A. (2004). Reading and learning strategies: Recommendations for the 21st century. <i>Journal of Developmental Education</i>, 28(2), 2–15.</p> <p>NOTE: Italicize the journal name and volume number but not the issue number.</p>
C4 Scholarly article with 2 authors, found through web search, not a library database <small>[APA pp. 191–192, 199]</small>	<p>Brown, C., & Austin, D. (2009). Fatty acids, breastfeeding and autism spectrum disorder. <i>E-journal of Applied Psychology</i>, 5(1), 49–52. Retrieved from http://ojs/lib.swin.edu.au/</p> <p>NOTE: Give the URL of the journal home page.</p>
C5 Scholarly journal article with 1 author, paper-bound, no DOI available <small>[APA p. 199]</small>	<p>Lee, K. (2007). Online collaborative case study learning. <i>Journal of College Reading and Learning</i>, 37, 82–100.</p>
C6 Newspaper article, with author, on multiple, discontinuous pages, print <small>[APA p. 200]</small>	<p>Fung, M. (2006, December 12). Asthma rates increasing. <i>Winnipeg Free Press</i>, pp. C4, C7–C8.</p> <p>NOTE: Include the year, month, and date for periodicals.</p>
C7 Newspaper article, with author, on the web, not from a library database <small>[APA pp. 200–201; Electronic Guide p. 9]</small>	<p>Harris, M. (2011, August 16). Grades improve if classes start later, studies find. <i>The Calgary Herald</i>. Retrieved from http://www.calgaryherald.com/</p>
C8 Newspaper article, author unknown, on the web, not from a library database <small>[APA p. 200]</small>	<p>Ancient tool makers discovered fire treatment. (2009, August 13). <i>The Globe and Mail</i>. Retrieved from http://www.theglobeandmail.com/</p>
C9 Magazine article, with author, print copy <small>[APA p. 200]</small>	<p>Singer, P. (2011, August). Visible man: Ethics in a world without secrets. <i>Harper's Magazine</i>, 323(1935), 31–36.</p>
C10 Magazine article with author, web version <small>[APA p. 200]</small>	<p>Wells, P. (2009, July 28). Our universities can be smarter. <i>Maclean's</i>, 122(29/30). Retrieved from http://www2.macleans.ca</p>
C11 Review of book, in a magazine, from a library database, no DOI <small>[APA p. 209]</small>	<p>Klein, N. (2002, December 16). The new apartheid [Review of the book <i>We are the poor: Community struggles in post-apartheid South Africa</i>, by A. Desai]. <i>Nation</i>, 275(21), 25–28.</p>

D. Websites

- **NOTE:** There is a formatting difference (*italics* or regular font) for the title of a website, a web page, or a web document. Use regular font for titles of web pages but use italics for titles of websites and web documents

D1 Web page on website, with author, no date <small>[APA pp. 192, 205–206, FAQ]</small>	Buzan, T. (n.d.). Mind maps. Retrieved September 3, 2009, from http://www.buzanworld.com/Mind_Maps.htm
D2 Web page on website, author unknown <small>[APA pp. 192, 205–206, FAQ]</small>	How to study effectively – 8 concentration strategies. (2007). Retrieved September 10, 2009, from http://studenthacks.org/2007/10/12/study-effectively/
D3 Web page on website, group or corporate author <small>[APA pp. 192, 205–206, FAQ]</small>	World Health Organization. (2010). The WHO agenda. Retrieved July 17, 2010, from http://www.who.int/about/agenda/en/index.html
D4 Document on a website, group or corporate author <small>[APA pp. 206, FAQ]</small>	TransCanada. (2006). <i>Annual report</i> . Retrieved from http://www.transcanada.com/investor/annual_reports/2006/media/pdf/TransCanada_2006_Annual_Report.pdf
D5 Report by organization that is part of a larger organization, found on website (larger entity listed 1st) <small>[APA p. 205 #31, 206 #32]</small>	U.S. Department of Health and Human Services, National Institutes of Health, National Cancer Institute. (2011). <i>Annual report to the nation on the status of cancer, 1975–2007, featuring trends in brain cancer: Questions and answers</i> . Retrieved from http://www.cancer.gov/newscenter/qa/2011/ReportNation2011QandA
D6 Newsletter article, with author, found online <small>[APA p. 200] [Electronic Guide p. 14]</small>	Lundquist, C. (2012, February). Recapping ICCB: New Zealand hosts historic congress for conservation biology. <i>Society for Conservation Biology Newsletter</i> , 20(1). Retrieved from http://www.conservationbiology.org/Publications/Newsletter/Archives/2012-2-February/news2.cfm
D7 Blog post <small>[Electronic Guide p. 2] Brackets [] used to describe form of reference [APA p. 186]</small>	Webber, S. (2007, July 11). Survey of plagiarism penalties [Blog post]. Retrieved from http://information-literacy.blogspot.com/2007/07/this-was-published-last-month-tennant-p.html
D8 Twitter update or tweet <small>[Electronic Guide p. 33] [APA p. 215]</small>	Angelou, M. [DrMayaAngelou]. (2013, June 9). You can only become truly accomplished at something you love [Tweet]. Retrieved from https://twitter.com/DrMayaAngelou/status/343844424767389696/ NOTE: Include both the author's real name and [screen name]. Use the screen name without [] if no real name is available.
D9 Video blog post (YouTube), author unknown <small>APA p. 215 [Electronic Guide p. 28]</small>	SevereAvoidance. (2012, September 25). <i>The official Grumpy Cat</i> [Video file]. Retrieved from http://www.youtube.com/watch?v=INscMGmhmX4 NOTE: Include both the real name and [screen name] of the person who posted the video as the author. Use the screen name without [] if no real name is available.

E. Other Kinds of Information Sources

E1 Government report, publisher is same as author, paper-bound [APA p. 205]	Alberta Social Services and Community Health. (2005). <i>Breaking the pattern: Understanding wife abuse</i> . Edmonton, Canada: Author.
E2 Government report on a website, with author [APA p. 205]	Sosiak, A. (1999). <i>Evaluation of recent trends in water quality in the Elbow River upstream from Glenmore Reservoir</i> . Retrieved from Alberta Environment and Sustainable Resource Development website: http://environment.gov.ab.ca/info/library/5695.pdf
E3 Statistics Canada data report (graph, table, chart) on a website [APA p. 211]	Statistics Canada. (2009). <i>Workers who use an official language most often or regularly at work, by province and territory, (2006 Census)</i> . Retrieved from http://www40.statcan.gc.ca/101/cst01/demo44a-eng.htm
E4 ERIC document with Document Reproduction Service number identified [Electronic Guide p. 31]	Beswick, D. M., Chuprina, L., & Canipe, J. B. (2002). <i>Investigating self-directed learning in culture, learning styles and creativity</i> . Retrieved from ERIC database. (ED473804)
E5 Motion picture with producer and director identified [APA p. 209]	Brandt, F. (Producer), & Messina, P. F. (Director). (1995). <i>Too smart for strangers</i> [Motion picture]. Burbank, CA: Walt Disney Home Video.
E6 Brochure, corporate author, publisher is same as author [APA p. 186]	Family Counselling Centre. (2003). <i>Dealing with a delinquent student</i> [Brochure]. Calgary, Canada: Author.
E7 Class handouts or slides (ppt) on course Blackboard site [APA pp. 205–206]	Samuels, M. (2010). <i>Midterm review points</i> . Retrieved from Mount Royal University PSYC1105 Blackboard website: http://courseware.mymrc.ca/courses/1/PSYC-2200-081_Psychology_200301/content/midterm_Review_Points.doc
E8 Lab manual [APA p. 211]	Department of Chemistry. (2012, Fall). <i>CHEM 0130 Basic Chemistry II laboratory manual</i> . Calgary, Canada: Mount Royal University.
E9 Legislation on a website [APA p. 220]	<i>Criminal Code</i> , R.S.C. 1985, c. C-46, s. 318(1). (CANLII). Note: The above example uses the <i>Canadian Guide to Legal Citation</i> (2010) in addition to APA. It is available in the MRU library.

This handout has been compiled and revised by Mount Royal University's Student Learning Services and Library for Fall 2013. Please consult them for more information on documentation or go to www.apastyle.org.

There are also subject-specific APA guides and APA resources available online at the MRU Library Subject Guides and at www.mtroyal.ca/AcademicSupport/ResourcesServices/StudentLearningServices/Cite_sources

MANUAL

FOR WRITERS OF PAPERS IN ENGLISH LINGUISTICS



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1999/2008/2012

Second revised version (2012) by Sarah Chevalier.

Revised version (2008) by Anja Janoschka and Dorota Smyk-Bhattacharjee.

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Cover picture: Christine de Pizan (1365 – 1430) in her study; author of the novel *Le livre de la Cité des Dames* (Paris, 1405). From the 1990 dtv klassik edition, Nördlingen: C.H. Beck.

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1. Introduction: Linguistics papers and literary essays

In the Zurich English department, we teach both linguistics and literary studies. These two disciplines have different research traditions and scholarly publications in the two fields have different rules for organizing and formatting papers. This booklet tells you how to carry out research and organize your data for a linguistics paper as well as how to quote and give references according to the practices of linguists. Notice that these practices are very different from those of literary and critical writing as detailed in Kavka and Schweizer (2006). However, the rules for writing good English are the same for literary and linguistics scholars, and there are many useful tips in the Kavka-Schweizer booklet.

2. Research and writing

What is the purpose of writing a linguistics seminar paper?

A seminar paper is an exercise in linguistic method. You have to show that you can

- select and arrange a limited amount of material
- conduct a theoretical discussion and analyze linguistic problems in English
- use literature in a critical way.

If you choose your subject wisely, you may also make a contribution to English linguistics.

Choosing your subject

It is important to make a realistic choice of subject and to pick something that can be completed in time. Often you can propose a new subject yourself or ask your supervisor at an early stage to suggest a topic for your paper. Note, however, that the amount of freedom/help will depend upon the course and instructor.

Length of your paper

Introduction to Linguistics papers: 3,500–4,000 words; all other Bachelor papers: 4,000–5,000 words; Master papers: 5,000–6,000 words; *Lehrdiplom für Maturitätsschulen*: 7,000 words; Master papers in research seminars: 8,000 words; Master thesis: 20,000–30,000 words. The word count includes notes and references but not appendices.

Sources and how to use them

Sources consist of data sources and the relevant literature. Data sources are the actual linguistic data you write about, such as written texts, transcriptions of spoken material, recordings and/or elicited responses from native speakers. The relevant literature is what has been previously written about the linguistic subject you treat.

Doing the research

First, make a survey of the relevant literature. This will show you what has been done before (which means that you do not have to do it) and probably also gives you ideas on how you should (or should not) treat your material, or problems that you had not thought of. Start with general surveys (grammars, handbooks, dictionaries, etc.). They will often have references to more specialized treatments of the subject, in articles or books. You should also consult bibliographies in your area of research, either in

book form, on CD-ROM or in the Internet (e.g. *MLA*). Current periodicals can also be very useful. You may also consult your supervisor for references.

Make notes and excerpts as you go along. You may find it useful to use a database like Litlink, Endnote or Zotero to manage your references and notes. Make sure to copy your excerpts correctly and to note the name of the source and the page number immediately. This will save you a lot of extra work and trouble later on.

Then, start collecting your data. It is often useful to make a pilot study first, i.e. to make a small collection of material and to analyze it along the lines intended. This will show you if your material is giving you enough data, and the right kind of data, or whether you may have to use different kinds of material. Again, make sure to copy your source correctly, to copy enough context, and to note the source at once; this will save time and trouble later on. (See section 6, *Tables and figures* for more advice.)

Starting to write

If you have made a quantitative study of a linguistic phenomenon, it is often best to present your data in tables. A good way to start is to draw up your tables first, and then go on to describe the data you present in the tables. Note that you cannot just give data in tables—comments and exemplifications are required in the text with reference to the tables.

Who are you writing for?

It is important to have the intended reader in mind when writing, in your case normally the members of the seminar. In this way your paper will be neither too elementary nor too advanced.

Support your statements

Make references either to your own data or to the relevant literature. If you quote, include as much as is necessary, but not more. Whether you quote or give a summary in your own words, always give a reference to your source. Distinguish between safe conclusions clearly validated by the data, and uncertain ones, for which you have only inconclusive or incomplete evidence.

Plagiarism

Do not plagiarize. The rule of thumb is that any idea which is not your own must be referenced. The only exceptions are facts which can be considered general knowledge, e.g. "Saussure was a Swiss linguist". If you are unsure about what can be considered general knowledge, it is better to over-reference. Intellectual honesty is demanded and failure to comply is sanctioned severely. Read and sign the "Selbstständigkeitserklärung" (available on the English Department homepage under "Teaching") and submit this document with every paper.

3. How to organize your paper

A seminar paper should normally contain the sections listed below. They should be numbered, except for the Table of contents, the References and the Appendix. Note that the section titles which follow are generic and may be adapted to your topic, e.g. "Previous work on...". Note also that the word *section* is appropriate for seminar papers; *chapter* is used for longer works.

Note further: other modes of organization are more suitable to topics concerned with philology, mediaeval studies, etc. Please consult your instructor for advice.

Table of contents

Indicate sections and page references. Page numbering starts on the first page of the text, not with the table of contents. Indent subsections for clarity.

1. Introduction

State your aim and indicate why the subject of your paper is worth writing about. Tell the reader what aspects you intend to investigate as well as what will be left out. Make sure that the title of your paper reflects its aim and scope.

2. Previous work

Give a brief, critical survey of earlier work dealing with your subject.

3. Material

State the nature and limitations of your data: whether you use a corpus, elicited material, etc. Describe your method of collecting data as well as the advantages and/or limitations of your material. Consider whether your choice of data is likely to affect the results in an important way.

4. Method

- (a) Explain your method of analysis and mention the advantages and limitations of your approach.
- (b) Define your terms and state any abbreviations you use (if they are numerous, they can be listed in an appendix).
- (c) If your investigation is long and complex, give a step-by-step description of what you did.

The sections on material and method can also be combined to form one section.

5. Results and analysis

First you present your results, and then you analyse them. You will probably want to present your results in the form of tables or lists of examples, or both. Try to make these as clear as possible, and concentrate on one aspect at a time. Support your arguments with references to data. You may wish to divide your results and analysis into two sections. Long and complicated sections should have a short summary at the end.

6. Conclusion

Give a general summary of your results and state the conclusions you can draw on the basis of them. If part of your results is inconclusive, e.g. because you have not had enough material, say so. Also indicate what aspects or areas demand further study.

References

Under this heading you list all the literature you refer to in your text in alphabetical order. Further, if your data consist of published material (e.g. newspapers, dictionaries, films, electronic corpora, websites) these should also be listed here in a separate section. (See also section 5, *References*, below.)

Appendix (or **Appendixes/Appendices**; either spelling is fine)

If you want to include specimens of your data, etc., you may do so in one or more appendices at the very end of your paper. They should have separate numbering (App. I, App. II, etc.), but continuous page numbers with the rest of the paper.

Footnotes

Footnotes are used for additional information which you feel might interrupt the flow of your argument. Use footnotes sparingly.

4. Style sheet

Quoting linguistic examples from your data

Letters, words or phrases cited as linguistic examples should be italicized in the text; do not use double quotation marks for this purpose. Translations or other explanations of meaning should be given in single quotation marks, thus:

RIGHT: The quantifier *many* means 'a lot'.
 WRONG: The quantifier "many" means (...)

Sentences quoted in the text should be italicized, thus:

Many linguists have quoted the sentence *Many arrows didn't hit the target*.

Preferably, however, sentences quoted from your data should be set apart from the main body of the text by indentation. This is especially important if they are longer than a few words. In this case they should be preceded by Arabic numerals in parentheses. Note that indented and numbered examples are not italicized. This is a good example of how you may proceed:

Consider the quantifier *many* 'viele' in sentences (10) and (11):

(10) Not many arrows hit the target.

(11) Many arrows didn't hit the target.

In both (10) and (11) the scope of the quantifier (...).

Notice that examples should be numbered and referred to by number, not as "the following sentence".

Quoting from the literature

Use inverted commas—double quotes—when quoting from the literature, thus:

As Tannen (1991: 143) states, "the dissatisfaction may be mutual," if men do all the talking and women always have to listen.

Longer quotations should be indented and set apart from the text. Notice also that indented quotations should not be surrounded by double quotes, as in the following example.

In her interesting study of misunderstandings between the sexes in conversation, Tannen (1991: 143) states:

If women are dissatisfied with always being in the listening position, the dissatisfaction may be mutual. That a woman feels she has been assigned the role of silently listening audience does not mean that a man feels he has consigned her to that role—or that he necessarily likes the rigid alignment either.

Introducing concepts

If you introduce technical concepts in your text, you can highlight them with double quotes or capitals. Avoid italics for this purpose. This is how you can do it:

When Hamlet said *words, words, words*, he used three "tokens" but only one "type".

When Hamlet said *words, words, words*, he used three TOKENS but only one TYPE.

Quotation marks or capital letters do not have to be repeated every time you use the concept.

Emphasis

Academic prose avoids expressions of emotion. Do not use italics to give emphasis in your text.

RIGHT: There is not a single instance of double negation in this text.

WRONG: There is *not a single* instance of double negation in this text.

5. References

References in the text

Use the following format for references in your text. (Do not use footnotes for references.)

Chomsky (1980a: 3) introduced the term (...)

Many syntacticians (e.g. Matthews 1981: ch 3) distinguish (...)

This insight has gained ground in recent years (Atlas and Levinson 1981; Sperber and Wilson 1985).

You may sometimes want to quote a source which is known to you only through another work because the original is not available. You can do it like this:

A collocation can be defined as "actual words in habitual company" (Firth 1957: 14, quoted in Kennedy 1998: 108).

Both references must appear in the references at the end of your paper.

References at the end of the text

Include only works cited. Do not include works that you may have consulted but which are not cited in the paper.

The year of publication is typed immediately after the name(s) of the author(s). This makes it easier for the reader to check your references in the text. Titles of books and journals are italicized and upper case is used (headline style). Titles of articles and chapters are not italicized and lower case is usually used. For

books (but not for journals), indicate place of publication and publisher at the end. Give page references for articles and sections of books consisting of collections of articles. As far as possible, be consistent in giving either full first names of authors or initials. Full names are preferable, as they facilitate bibliographical searches.

Print references

Books

Use the following format; notice the indentation of the second lines of references.

Bloomfield, Leonard. 1933. *Language*. New York: Holt, Rinehart and Winston.

Wanner, Eric, and Leila R. Gleitman (eds.). 1982. *Language Acquisition: The State of the Art*. Cambridge: Cambridge University Press.

For the second or revised edition of a book you should give the date of the new edition:

Romaine, Suzanne. 1995. *Bilingualism*. Second edition. Malden, MA: Blackwell.

Gleason, H. A. Jr. 1961. *An Introduction to Descriptive Linguistics*. Revised edition. New York: Holt, Rinehart and Winston.

When quoting reprints of older works you should indicate both the original and new publication date:

Bühler, Karl. 1934. *Sprachtheorie: Die Darstellungsfunktion der Sprache*. Frankfurt: Ullstein, 1978.

Some types of references, such as older works of literature, dictionaries and works that are part of a learned series, can be tricky, for example:

Chaucer, Geoffrey. *The Works of Geoffrey Chaucer*. Ed. F. N. Robinson. Second edition. Boston: Houghton, 1957.

When you refer to a work like the one above in your text, indicate book and line. For plays, refer to act, scene and line.

If you quote works that have appeared in a series, it can be useful to include the name of the series to facilitate library searches, as some catalogues list these works under the series name:

Jacobson, Sven. 1975. *Factors Influencing the Placement of English Adverbs in Relation to Auxiliaries*. (Stockholm Studies in English 33). Stockholm: Almqvist & Wiksell.

You can choose to include or omit this information (Stockholm Studies etc.); just make sure you are consistent.

Articles in journals and collected volumes

Use the following format for an article in a journal:

Kjellmer, Göran. 1984. On the grammatical number of relative *what*. *English Studies* 65.3, 256–273.

If you quote an article printed in a collection, the reference can look like this:

Labov, William. 1972. Rules for ritual insults. In: David Sudnow (ed.). *Studies in Social Interaction*. New York: The Free Press, 120–169.

If the collective volume is also entered in your list of references under the name of the editor (which is a good idea if you quote several articles published in the same volume), you can use the following format:

Labov, William. 1972. Rules for ritual insults. In: David Sudnow (ed.), 120–169.
Sudnow, David (ed.). 1972. *Studies in Social Interaction*. New York: The Free Press.

Page references in the text are made to the edition you used, for example: Nickel (1978: 150). Use one of the following formats for reprinted articles:

Nickel, Gerhard. 1968. Kontextuelle Beziehung zwischen Sätzen im Englischen. In: Wolfgang Dressler (ed.). *Textlinguistik*. Darmstadt: Wissenschaftliche Buchgesellschaft, 1978, 147–166.
Nickel, Gerhard. 1968. Kontextuelle Beziehung zwischen Sätzen im Englischen. *Praxis des neusprachlichen Unterrichts* 15, 15–25. Also in: Wolfgang Dressler (ed.). *Textlinguistik*. Darmstadt: Wissenschaftliche Buchgesellschaft, 1978, 147–166.

Two or more publications by the same author in the same year should be distinguished by adding *a*, *b*, *c*, etc. (note that the first publication is a journal, the second a chapter in a book):

Kohnen, Thomas. 2008a. Directives in Old English: Beyond politeness? In: Andreas H. Jucker and Irma Taavitsainen (eds.). *Speech Acts in the History of English*. (Pragmatics & Beyond New Series 176). Amsterdam and Philadelphia: John Benjamins, 27–44.
Kohnen, Thomas. 2008b. Linguistic politeness in Anglo-Saxon England? A study of Old English address terms. *Journal of Historical Pragmatics* 9.1, 140–158.

Dictionaries

In the case of dictionaries, the editor's name can be omitted or if given, should follow the title of the dictionary, not precede it:

The American Heritage Dictionary. 1969. Ed. William Morris. Boston: Houghton-Mifflin.

Newspapers and magazines

The reference for newspapers and magazines can look like this:

The New York Times. 23 January–15 March 1994.
Time Magazine. 19 March, 26 March, 1 April 1994.

Unpublished work

Below is an example of a reference for an unpublished doctoral thesis (note: no italics).

Mohr, Sabine. 2004. Clausal architecture and subject positions: Impersonal constructions in the Germanic languages. Unpublished doctoral thesis. Institut für Linguistik/Anglistik, University of Stuttgart.

Online references

Online books

If you quote an online book, the reference can look like this:

Hauben, Michael, and Ronda Hauben. 1995. *Netizens: On the History and Impact of Usenet and the Internet*. <<http://www.columbia.edu/~hauben/netbook/>> (accessed 10 January 2012).

Online articles in journals and newspapers

Waldvogel, Joan. 2007. Greetings and closings in workplace email. *Journal of Computer-Mediated Communication* 12.2. <<http://jcmc.indiana.edu/vol12/issue2/waldvogel.html>> (accessed 10 January 2012).

Cauchon, Dennis, and Dennis Wagner. 6 December 2007. Some lottery winners missing their jackpots. *USA Today*. <http://www.usatoday.com/news/nation/2007-12-06-lottery-expiration_N.htm> (accessed 10 January 2012).

Websites

Englisches Seminar der Universität Zürich. <<http://www.es.uzh.ch/>> (accessed 1 December 2011).
Include author if available.

Online dictionaries

Merriam-Webster Online. <<http://www.merriam-webster.com/>> (accessed 1 December 2011).

Include editor(s) if available.

For additional online sources, databases and CD-ROMs, see also Kavka and Schweizer (2006).

6. Tables and figures

Very often a table is a good way of displaying results of a quantitative nature, because a table will help the reader to grasp at a glance what your results are. For instance, if you are reporting on the occurrence of different types of relative markers in three corpora of different text samples, your data could be presented as in the following table (adapted from Tottie 1997: 467).

Table 1. Relative markers in subject function with human/non-human antecedents in three corpora of spoken American and British English, the *Santa Barbara Corpus*, the *London-Lund Corpus* and the *British National Corpus*

	Human antecedents						Non-human antecedents					
	SBC	%	LLC	%	BNC	%	SBC	%	LLC	%	BNC	%
SUBJECTS	n=76		n=56		n=70		n=48		n=63		n=113	
zero	2	3%	—	—	3	4%	1	2%	—	—	6	5%
that	25	33%	4	7%	18	26%	46	96%	31	49%	84	74%
who	49	64%	51	91%	47	67%	1	2%	—	—	—	—
which	—	—	1	2%	—	—	—	—	32	51%	23	20%
as, what	—	—	—	—	2	2%	—	—	—	—	—	—

Key: SBC = *Santa Barbara Corpus*, LLC = *London-Lund Corpus*, BNC = *British National Corpus*.

Table 1 is a specimen of purely descriptive statistics, but as such, it nicely sums up the situation. (On statistics, see section 7 below.)

Note also that even though a table is a practical way of summarizing information, it does not free you from also describing your results in the text either before or after the table, and notice that all tables must be numbered so that you can refer to them in the running text. If you have abbreviations in your table, you should also have a KEY to the abbreviations.

Table 1 gives both raw data—absolute numbers—and proportions expressed as percentages. You may find it suitable to give this information in different tables, for instance having only raw data or only percentages, as this makes the reader's work easier. If you give only percentages, you must always give the totals on which your percentages are based—see below under *Statistics: Some basics*.

You may also choose to display your data graphically in figures, such as bar charts, pie charts, etc. Notice that normally figures are not a substitute for tables, but a way of illustrating even more clearly what you have already shown in a table. See Figure 1, which provides the same information as Table 1 in graphic form. Notice that the legend and title go under a figure.

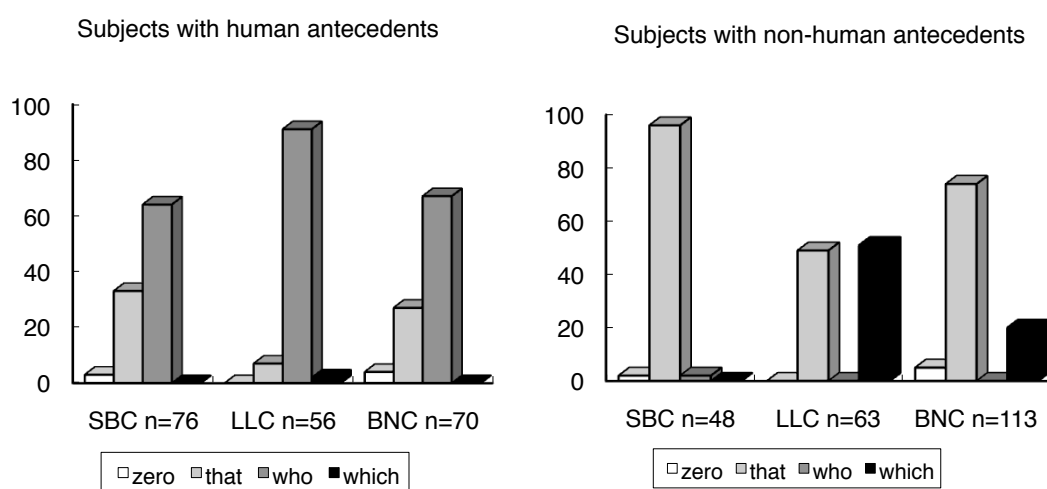


Fig. 1: A graphic representation of the distribution of relative markers in subject function

7. Statistics: Some basics

Descriptive versus inferential statistics

One reason for doing quantitative investigations of a limited text sample is often that we want to find out how something generally works in a particular variety of the language, for instance how often and when speakers of English use different types of relative pronouns, contracted forms of verbs, a particular form of negation, etc. – the range of problems is infinite. Obviously we cannot investigate everything that has ever been said or written in English even at a given period of time, so we have to limit ourselves to what we have reason to believe are representative samples of the language. If we have made such a study and think our data are representative, we can hope to infer from our results what is likely to be the case in general, i.e. we can do some inferential statistics rather than just descriptive statistics. Inferential statistics is considerably more complicated than descriptive statistics, and the student who wants to go on to do inferential statistics should read a good introduction to the subject (see section 9).

Sample size

Sample size is important. If you toss a coin twice and you get heads both times, you probably would not draw the conclusion that something was wrong with the coin. If you get heads ten times in a row, you might be suspicious that someone has tampered with the coin, and if you get heads a hundred times, you will be virtually sure that this is the case. This is common sense, and the moral is of course that the bigger your sample is, i.e. the more observations you make, the better the chances are that your sample will predict something about the language (if it is well chosen). It is because the number of observations is important that you must always tell the reader the absolute numbers in your tables, not just the proportions of different observations.

Questions arising from a limited size sample

Some interesting questions are then: How small a sample can you get away with? How can you know that differences that you have observed in your sample are not due to chance but probably reflect real tendencies in the language? When can you know that observed differences in the use of a language form between samples consisting of, say, men and women, or speech and writing, represent real differences in language and are not just due to chance?

In order to answer these questions you need to know a little more about statistics and possibly to use a few easy tests. Good introductions explaining how to do this can be found in Johannesson (1990) or Butler (1985). Both of them are available in the English Department Library.

8. Final touches

When you have finished writing your paper, read through it critically, paying attention to your English as well. (A checklist of common mistakes is enclosed.) Then ask one or two fellow-students to read through your paper before you hand it in. This will benefit you as well as the person reading the paper. Notice that all authors of published papers give thanks to other scholars for advice and criticism. Everybody needs such advice.

9. Recommended reading and websites

- Butler, Christopher. 1985. *Statistics in Linguistics*. Oxford and New York: Blackwell.
- Gibaldi, Joseph. 2009. *MLA Handbook for Writers of Research Papers*. New York: Modern Language Association of America.
- Gries, Stefan Th. 2008. *Statistik für Sprachwissenschaftler*. Göttingen: Vandenhoeck & Ruprecht.
- Kavka, Misha, and Bernard Schweizer. 2006. *A Writer's Guide to the Critical Essay*. Third edition. The Department of English, University of Zurich.
- McEnery, Tony, and Andrew Hardie. 2012. *Corpus Linguistics. Method, Theory and Practice*. (Cambridge Textbooks in Linguistics). Cambridge: Cambridge University Press.
- Mukherjee, Joybrato. 2009. *Anglistische Korpuslinguistik – Eine Einführung*. Berlin: Erich Schmitt Verlag.
- Web Chi Square Calculator.
 <<http://statpages.org/#CrossTabs>> (accessed 01 December 2011).
 <http://www.physics.csbsju.edu/stats/contingency_NROW_NCOLUMN_form.html> (accessed 01 December 2011).

10. Checklist for papers

Please check your paper before turning it in to see that it does not contain any of the following kinds of common mistakes.

Number

Number mistakes deriving from different treatment of count and non-count nouns in German and English are common. In German, you can use quantifying expressions like *wenig*, *viel* and *Menge* with both count and non-count nouns, but in English you must make a distinction and use different quantifiers with non-count nouns and with count nouns in the plural, thus:

German:

Es gab eine Menge Butter.
 viel
 wenig

Es gab eine Menge Gläser.
 viele
 wenige

English:

non-count:

There was a large amount of butter.
 a lot of butter
 very little butter

count:

There were a large number of glasses on the table.
 many glasses
 few glasses

WRONG:

As the great **amount** of **adverbials** deserves an extensive investigation (...)

RIGHT:

As the great **number** of **adverbials** deserves an extensive investigation (...)

RULE OF THUMB:

If you can use *Anzahl* in German, use *number*, not *amount* in English.

Prepositions

This is a difficult area.

Note especially German	<i>Beispiel für</i>	but English	<i>example of</i>
	<i>Interesse für</i>	but English	<i>interest in</i>

Words

There are many false friend relationships between English and German or Italian. Make sure you use the following English words correctly:

- **Corpus, corpora.** *Corpus* is a Latin loanword, which keeps its Latin plural.

The Brown Corpus was the first of many computerized corpora.

- **Criterion, criteria; phenomenon, phenomena.** These are Greek loanwords. Remember that the singular ends in **-on** and the plural in **-a**.

This **is** an important **criterion** for subjecthood.

These phenomena **are** interesting.

- **Eventual.** 'coming at the end'
his eventual death = his final death, that he finally died
(the German *eventuell* should normally be translated as *possible*)
- **Respectively.** 'beziehungsweise'
Speakers of German tend to misplace *respectively* in English. In German *respektive* is often used as a conjunction, linking two phrases of the same category, *X respektive Y*. In English you must use *X and Y, respectively*. Cf. (a) and (b):

(a) Ich gab Max und Moritz fünf **respektive** zehn Franken.

(b) I gave Max and Moritz five **and** ten francs, **respectively**.

Therefore, you cannot say (the * indicates grammatically incorrect phrases):

*We wanted to see how the two versions agreed **respectively** did not agree with each other.

You must say:

We wanted to see how the two versions agreed or did not agree with each other. (*Respectively* is best omitted.)

When *respective* is an adjective, it can be used as in German:

Wir haben mit unseren **respektiven** Ehemännern gesprochen.

We spoke to our **respective** husbands.

- **Shall.** Avoid shall in the third person. It is OK in the first person.

WRONG:

This section **shall** treat modals.

RIGHT:

In section three **I shall** treat modals.

- **Shortly/Briefly.** *Shortly* means 'soon.' Use *briefly* where you would use German *kurz*.

WRONG:

I will **shortly** summarize his argument.

RIGHT:

I will briefly summarize his argument.

- **Significant.** Only use this word if you have really made a statistical test of significance.
- **Speech.** Use the word correctly to mean 'spoken language,' 'way of speaking,' or with the indefinite article, 'a formal speech.' Be very careful when you use *speeches* in the plural.
I study speech and writing.
His speech was unclear.
The Queen gave a speech at the dinner.

WRONG:

*The **direct speeches** of the detective were studied.

RIGHT:

The **passages of direct speech** (...) were studied.

- **Substitute.** This word is often misused to translate *ersetzen*. If in doubt, use *replace*. Cf.:
Wir haben unser altes Auto durch ein neues **ersetzt**.
We have **replaced** our old car with a new one.
But:
We have **substituted** a new car for our old one.
- **Theory.** Do not use this word when you mean *hypothesis*.
- **Thereby; whereby.** Avoid these words, which only occur in formal styles in English, and which do not have the same meaning as *dabei*, *wobei*.

Tense

English and German, especially Swiss German, often differ in their use of tense. In the style recommended for seminar papers, you would normally use the preterite much more in English than in Standard German when you write about completed actions in the past, e.g.

WRONG:

I have found 35 instances of *but*.

I expected to find a lot of infinitives
but that **has** not been the case.

RIGHT:

I found 35 instances of the word *but*.

I expected to find a lot of infinitives
but that **was** not the case.

Spelling

Have you spelled the following words correctly?

WRONG:

ocured, occured, occurrence, etc.

seperate

RIGHT:

to occur:

occurs, occurred, occurring, occurrence

separate

Numbers

Use apostrophes, commas and periods correctly.

German:

1'000

3,5

English

1,000

3.5

Punctuation

Do not use a comma before *that*.

WRONG:

I know, that he is right.

The man, that you saw, was John.

RIGHT:

I know that he is right.

The man that you saw was John.

ALLAN HANCOCK COLLEGE WRITING CENTER
MLA Documentation

Information you have *borrowed* from a source, such as quotations, summaries, and paraphrases, must be clearly documented.

In-text Citations

Use parentheses within the body of your paper to cite sources. Such citations should be as concise as possible but complete enough so that readers can find the source in the list of works cited at the end of the paper, (where works are listed alphabetically by authors' last names).

At the end of a sentence that contains a parenthetical citation, put a period *after* the parenthesis. When the sentence ends with a quotation, put the parenthesis *outside* the quotations marks, but *inside* the period.

According to the Seventh Edition of the *MLA Handbook for Writers of Research Papers*, when a quotation ends with a question mark or exclamation point, keep the original punctuation.

Note: The examples below would normally be double-spaced. Depending on the type of source; titles may be italicized or in quotes.

author not named in the sentence

This point of Melville's contribution to the American symbolist movement has been argued successfully (Baird 19).

author named in the sentence

James Baird argues convincingly that Melville shaped a new symbolist literature (19).

two or more works by the same author

Note: Use a shortened version of the book's title in the parentheses

Good writing is often achieved "after terrible first efforts," declares Anne Lamott (*Bird* 25).

or mention the title in the sentence.

In *Bird by Bird*, Ann Lamott declares that good writing is often achieved "after terrible first efforts" (25).

two or three authors

Many bronze objects from the Han period have been discovered in recent years (Cohen and Cohen 90).

Cohen and Cohen report that bronze objects from the Han period have been discovered in recent years (90).

four or more authors

Chan repudiates critics' observations that her art has didactic purpose (Valdez et al. 17).

Note: Use *et al* (Latin word for and others) when citing four authors or more.

a work with no author

Note: In the parentheses, begin with the word by which the title is alphabetized in the Works Cited.

A candidate for a management position can often expect to receive up to three interviews before an offer is made (*Directory* 73).

a work in an anthology

Note: Put the name of the author of the work (not the editor) in the sentence or in the parentheses.

A student discovers “the value of her or his own voice” with the computer conference, an important pedagogical tool in the composition classroom (Flores 115).

an entire work

Note: It is usually preferable in this case to include the author’s name in the text instead of in parentheses.

Fugard’s *Playland* anticipates the end of apartheid in South Africa and intimates hope for the future.

an electronic source

Note: If the source has an author and page number, follow the same rules as for print sources.

a passage in a novel

Note: Include information that will enable readers to find the passage in various editions of the work. Write the page and chapter numbers in the parentheses.

Tan’s narrator describes the physical features of Hulan as unattractive, then asserts she does not criticize out of anger toward her friend: “Even though I am angry, I can remember many good things about Hulan as well” (215; ch. 9).

the Bible

Note: Cite biblical passages in parentheses by giving the abbreviated name of the biblical book, chapter, and verse numbers.

Ex. (Gen. 28.12-13). See the *MLA Handbook* pg. 227 for a complete list of abbreviations. *You need to include the edition of the Bible on your Works Cited page.*

List of Works Cited (formerly called a Bibliography)

Start on a new page and title your list “Works Cited.” Then list in alphabetical order all the sources that you have cited in the paper. If the author’s name is unknown, alphabetize by the first word of the title other than *A*, *An*, or *The* which is explained throughout this handout. Subsequent lines in each entry should be indented 5 spaces (see attached sample Works Cited page on page 9).

<p><i>Note: The examples below would normally be double-spaced.</i></p>

Books

Note: Do not include affiliations, titles, or degrees for names such as *PhD*. When there is missing information, use the following to replace the information: *n.p.* for no place of publication given and no publisher given, *n.d.* for no date of publication given and *n. pag.* for no pagination given.

one author

Bloom, Harold. *The Anxiety of Influence*. London: Oxford UP, 1973. Print.

two or three authors

Minor, Ed, and Harvey R. Frye. *Techniques for Producing Visual Instructional Media*. New York: McGraw-Hill, 1970. Print.

Silverman, Jay, Elaine Hughes, and Diane Roberts Wienbroer. *Rules of Thumb: A Guide for Writers*. New York: McGraw-Hill, 1993. Print.

2

four or more authors

Harte, John, et al. *Toxics A to Z: A Guide to Everyday Pollution Hazards*. Berkeley: U of California P, 1991. Print.

Note: Use *et al* (Latin word for and others) when citing four authors or more.

corporate author

National Research Council. *Recommended Dietary Allowances*. Washington: Natl. Acad., 1974. Print.

no author named

Directory of Executive Recruiters. Albany: Kennedy, 1990. Print.

author with an editor

Whitman, Walt. *Leaves of Grass*. Ed. Jerome Loving. Oxford: Oxford U P, 1990. Print.

a work with an editor

Haslam, Gerald W., ed. *Many Californias: Literature from the Golden State*. Reno: U of Nevada P, 1992. Print.

an essay, short story, poem, or another work within an anthology

Kingston, Maxine Hong. "The Quiet Girl." *California Childhood*. Ed. Gary Soto. Berkeley: Creative Arts, 1988. 107-112. Print.

a translated work

Esquivel, Laura. *Like Water for Chocolate*. Trans. Carol Christensen and Thomas Christensen. New York: Anchor Books, 1992. Print.

an article without an author in an encyclopedia, dictionary, or some other reference book

"Carbohydrate." *Encyclopedia Britannica*. 15th ed. 1979. Print.

an article in a collection

Iannone, Carol. "Toni Morrison's Career." *Commentary* 84.6 (1987): 59-63. Rpt. in *Contemporary Literary Criticism*. Ed. James P. Draper. Vol. 81. Detroit: Gale, 1994. 229-232. Print.

a pamphlet (treat as you would a book)

Central Coast Birds. Sacramento: National Audubon Society, 1997. Print.

two or more works by the same author

Lamott, Anne. *Bird by Bird*. New York: Pantheon, 1994. Print.

---. *Operating Instructions*. New York: Ballantine, 1993. Print.

Note: Use dashes to replace the name of the author when the author's name is cited above.

a book with more than one volume

Note: Specific references to vol. and page number also belong in the parenthetical reference. Ex. (Doyle 2: 25)

Doyle, Arthur Conan. *The Complete Sherlock Holmes*. 2 vols. New York: Doubleday, 1930. Print.

an introduction, a preface, a foreword, or an afterword

Morely, Christopher. Preface. *The Complete Sherlock Holmes*. By Arthur Conan Doyle. New York: Doubleday, 1930. 7-10. Print.

3**Newspapers, Magazines, Journals, and other sources**

Note: Do not include articles, affiliations, titles, or degrees for names such as *PhD* or *A*, *An*, or *The* in the title of a source unless it is a non-English-language journal. When there is missing information, use the

following to replace the information: *n.p.* for no place of publication and no publisher given, *n.d.* for no date of publication, and *n. pag.* for no pagination given.

a newspaper with a section letter

Hyne, Liz. "Oil Lingo Adds Rich Segment to English Language." *Odessa American* 23 May 1967: A14. Print.

with a section number

Alvarez, Monica. "A Border Town Celebration." *Dallas News* 11 Sept. 1986, sec. 3:5. Print.

a newspaper article without an author

Note: Include the edition of the newspaper if it is specified on the masthead. Use a plus sign after the first page number if the article did not appear on consecutive pages.

"Culture Shock: Williamsburg and Disneyworld, Back to Back." *New York Times* 23 Sept. 1998, late ed., sec. 2: 1+. Print.

a newspaper editorial

Greenhouse, Linda. "Court Changes the Game." Editorial. *New York Times* 30 June 2009: A19. Print.

a weekly or biweekly magazine

Goodell, Jeff. "The Fevered Rise of America Online." *Rolling Stone* 3 Oct. 1996: 60-66. Print.

a monthly or bimonthly magazine

McPherson, James M. "Commander in Chief." *Smithsonian* Jan. 2009: 38-45. Print.

a magazine article without an author

"The Decline of the Beta System." *Newsweek* 21 Sept. 1984: 55-56. Print.

a letter to the editor

March, Joan. Letter. *Time* 11 May 2009: 16. Print.

a book or film review

Lacayo, Richard. "Darkness Visible." Rev. of *Cheever: A Life*, by Blake Bailey. *Time* 6 Apr. 2009: 64. Print.

Lane, Anthony. "Need a Job?" Rev. of *Tokyo Sonata*, dir. Kiyoshi Kurosawa. *New Yorker* 23 Mar. 2009: 82-83. Print.

a journal with page numbers that continue to the next issue

Malone, Kemp. "Meaningful Fictitious Names in English Literature." *Names* 5 (1967): 312-15. Print.

a journal with pages that start anew with each issue

Brown, Clark. "Slaves of the Word." *Writing on the Edge* 2.2 (1991): 59-61. Print.

a government publication

United States. Bureau of Labor Statistics. *Occupational Outlook Handbook*. Washington: GPO, 1979. Print.

a television or radio program

"Behind Bars." *Mandela's Fight for Freedom*. Narr. Alfre Woodard. Discovery Journal. Discovery Channel. Boston. 21 Apr. 1995. Print.

Writer's Almanac. Host Garrison Keillor. Natl. Public Radio. KCBX, San Luis Obispo. 15 Dec. 1998. Radio.

a movie

Casablanca. Dir. Michael Curtiz. Perf. Humphrey Bogart, Ingrid Bergman, and Paul Henreid. 1943. Film.

a movie on videocassette or DVD

Casablanca. Dir. Michael Curtiz. Perf. Humphrey Bogart, Ingrid Bergman, and Paul Henreid. 1943.
Videocassette. United Artists, 1970. DVD or videocassette.

a song

Holiday, Billie. "God Bless the Child." Rec. 9 May 1941. *The Essence of Billie Holiday*. Columbia, 1991. CD.

a work of art

Van Gogh, Vincent. *The Irises*. 1889. Oil on canvas. J. Paul Getty Museum, Los Angeles.

a live performance of a play

Hamlet. By William Shakespeare. Dir. Kenneth Branagh. Perf. Kenneth Branagh, Derek Jacoby, and Julia Christie. The Globe Theatre, London. 27 Dec. 1991. Performance.

a lecture, a speech, an address, or a reading

Atwood, Margaret. "Silencing the Scream." Boundaries of the Imagination Forum. MLA Convention. Royal York Hotel, Toronto. 29 Dec. 1993. Address.

Hyman, Earle. Shakespeare's *Othello*. Symphony Space, New York. 28 Mar. 1994. Reading.

Terkel, Studs. Conf. on Coll. Composition and Communication Convention. Palmer House, Chicago. 22 Mar. 1990. Address.

an interview you conducted

Young, Mary W. Personal Interview. 22 Oct. 1981.

a radio or television interview

Smooth, Jay. Interview by Neda Ulaby. *All Things Considered*. Natl. Public Radio. KCBX, San Luis Obispo. 29 June 2009. Radio.

Online Sources

Note: The URL is not necessary unless your instructor advises its use. The URL located in the address bar at the top of the computer screen is the Internet address used by browser software to connect to World Wide Web sites. On most keyboards, angle brackets are located on the comma and period keys. If you must divide the URL at the end of a line, do so at a slash; no hyphen is necessary. Another option is to highlight the URL and cut and paste it into your document.

**an entire Internet site
model**

Title of the site. Name of the editor of the site (if given). Electronic publication information including version, number, date of publication or latest update, and name of sponsoring organization, if any. Information about electronic publication. Web. Date of access and URL(if your instructor requests it).

Example with and without a URL

The Cinderella Project. Ed. Michael N. Salda. Vers. 1.1. Dec. 1997. De Grummond Children's Lit. Research Collection, U of Southern Mississippi. Web. 15 May 2003.

~~<<http://www.dept.usm.edu/~engdept/cinderella/cinderella.html>>~~

ebooks (books from NetLibrary)

Chopin, Kate. *Awakening*. Charlottesville: University of Virginia Library, 1997. *NetLibrary*. Web. 8 Oct. 2010.

Databases

Model

Name of the author or editor (if given). Title of the work in italics if it is from an independent source in Times New Roman type and quotation marks if it is part of a larger work. Title of the entire website in italics, if it is different from the title. Version or edition used (if given). Publisher or sponsor of the site; if not available, use *N.p.* Date of publication (day, month, and year if given). If not given, use *n.d.* Type of publication (Web). Date of Access.

According to the *Seventh Edition of the MLA Handbook for Writers of Research Papers*, "If the nonperiodical work you are citing also appeared in print, you may determine that it is important to include the bibliographic data for the print publication as part of your entry. Instead of concluding with *Print* as the medium of publication, record the following information in sequence:

1. Title of the database or Web site (*italicized*)
2. Medium of publication consulted (*Web*)
3. Date of access (day, month, and year)"

ERIC

De Waal, Elda and M. M. Grosser. *Safety and Security at School: A Pedagogical Perspective*. Teaching and Teacher Education: An International Journal of Research and Studies. Print.*Education Resources Information Center (ERIC)*. July 2009. Web. 23 June 2009.

Blog

Note: Ask your instructor before using a blog.

model

Name of the author (if given). "Title of Entry." Weblog Entry. Title of Weblog. Date Posted. Web. Date of access.

example

Sullivan. "U.S. Supreme Court Ruling on Special Education." Weblog. Left Brain Right Brain: Autism News Science and Opinion. 24 June 2009. Web. 24 June 2009.

a home page for a course

model

Instructor's Name. Title of Course. Description. Dates of the Course. Name of the Department, Name of Institution. Date of Access and URL if your instructor requests it. Information about electronic publication. Web. Access information.

example

Cuddy-Keane, Melba. *Professing Literature*. Course home page. Sept. 2000-Apr. 2001. Dept. of English, U of Toronto. Web. 4 Oct. 2002.

model

Name of the Department. Description. Name of Institution. Information about electronic publication. Date of publication. If not available, use n.d. Web. Date of Access.

example

Microbiology and Immunology. Dept. home page. Stanford U School of Medicine. n.d. Web. 4 Oct. 2002.

a personal site**model**

Author's Name. "Title of Document." Information about print publication. Information about electronic publication. Web. Access information.

example

Lancashire, Ian. Home page. 28 Mar. 2002. Web. 15 May 2002.

a professional site**model**

Author's Name. "Title of Document." Information about print publication. Information about electronic publication. Web. Access information.

examples

Ross, Don. "Game Theory." 11 Sept. 2001. *Stanford Encyclopedia of Philosophy*. Ed. Edward N. Zalta. Fall 2002 ed. Center for the Study of Lang. and Information, Stanford U. Web. 1 Oct. 2002.

Zeki, Semir. "Artistic Creativity and the Brain." *Science* 6 July 2001: 51-52. *Science Magazine*. 2002. Amer. Assn. for the Advancement of Science. Web. 24 Sept. 2002.

an article in an online periodical

Follow the guidelines for printed articles, and give whatever information is available in the online source. At the end of the citation, include the date of access and the address if your instructor requests it.

example

Uy, Grace. "Looking at the Work of Amy Tan." *Daily Illini.com* 20 Jan. 1998: 20. Web. 17 Dec. 1998.
<URL> if your instructor requests it.

example

If the online book is part of a scholarly project or information database, include the editor's name (if available) followed by information about the project or database.

example

Dickinson, Emily. "Hope." *Poems by Emily Dickinson*. 3rd ser. Boston, 1896. *Project Bartleby Archive*. Ed. Steven Van Leeuwen. Dec. 1995. Columbia U. Web. 2 Feb. 1998.

an online government publication

United States. Dept. of Justice. Office of Juvenile Justice and Delinquency Prevention. *Law Enforcement and Juvenile Crime*. By Howard N. Snyder. Dec. 2001. Web. 29 June 2002.

e-mail correspondence

Note: Include the author, subject line, "E-mail" followed by the recipient, and date of the message.

Underwood, Kelly. "Re: Surveys." Message to Mimi Velasquez. 1 June.2009. E-mail.

an encyclopedia entry

Note: List the author first (if there is one); otherwise, start with the title of the entry.

“Panama Canal.” *Encyclopedia Britannica-online*. Encyclopedia Britannica. 1999-2000. Web. 8 July 2000.

A source from an online service that a library subscribes to (such as SIRS, ProQuest, Infotrac, etc.).

Note: Use the URL from the home page of the online service instead of from the article itself if your instructor requires a URL.

SIRS

Shillington, Patty. “Facing our Mortality: The Kevorkian Factor.” *The Miami Herald* 8 June 1994: 1E+. SIRS Knowledge Source: *Researcher*. SIRS. Web. 5 Nov. 1999.

ProQuest

Grayson, George W. “NATO after Kosovo.” *Commonweal* 8 Oct. 1999: 11-12. ProQuest Direct. Web. 22 Nov. 1999.

A source from an online service that you subscribe to personally (such as Compuserve, America Online, Nexis, etc.)

Note: If a URL is available and your instructor requests it, list it last in the citation. If no URL is available, write Keyword followed by the word you entered.

model

Author’s Last Name, First Name (if available). “Title of Article.” *Title of Source*. Date of publication: Name of computer service. Information about electronic publication. Date of access. Keyword: word.

example

Balzer, Howard. “Football.” *Compton’s Encyclopedia Online*. Vers. 3.0. 1998. America Online. Web. 19 Nov. 1999. Keyword: Compton’s.

“Domestic Abuse.” Mayo Clinic Health Information. 12 Mar. 1999. America Online. Web. 19 Nov. 1999. Keyword: Women’s Health.

Note: If you chose a topic label that led you to other topics, write *Path* followed by the name of each topic. Use a semi-colon between each topic.

model

Author’s Last Name, First Name (if available). “Title of Article.” *Title of Source*. Date of publication: Name of computer service. Information about electronic publication. Date of access. Path: topic; topic; topic.

example

Arellano-Shelby, Maria. “High-Tech Entrepreneurs.” *Hispanic*. March 1998. America Online. Web. 23 April 1999. Path: Research and Learning; History; Cultures; Hispanic Online; Mundo; Latinos and Technology.

Please note:

These abbreviations are used when you cannot supply the required information:

n.p. Use when there is no given place of publication

n.p. Use when there is no given publisher

n.d. Use when there is no given date of publication

n. pag. Use when page numbers are not given

Chopin, Kate. *Awakening*. Charlottesville: University of Virginia Library, 1997. *NetLibrary*. Web.

8 Oct. 2010.

Henson, Paul, and Donald J. Usner. *The Natural History of Big Sur*. Berkeley: U of

California P, 1993. Print.

Hyne, Liz. "Oil Lingo Adds Rich Segment to English Language." *Odessa American*.

23 May 1967: A14. Print.

Kaplan, Robert D. "History Moving North." *Atlantic Monthly*. Feb. 1997: 21+. SIRS

Knowledge Source: *Researcher*. SIRS. Web. 5 Nov. 1999.

"Martin Luther King, Jr." *Wikipedia*. Web. 5 Jan. 2011.

TheEndofToast. "It's Still Christmas!" 3 Jan. 2011. *YouTube*. Web. 5 Jan. 2011.

The New Jerusalem Bible. Henry Wansbrough, gen. ed. New York: Doubleday, 1985. Print.

Young, Mary W. Personal interview. 22 Oct. 2010.

MLA Style Sheet: A Brief Introduction

UCD School of English, Drama and Film [Updated August 2012]

Introduction

An academic essay has particular standards in argument and presentation. While your tutor/seminar leader will advise you on matters of argument, this sheet introduces what is expected of you in terms of presentation.

Presentation requirements are available in the *MLA Handbook for Writers of Research Papers*, 7th ed. It offers an efficient and accurate way of presenting material evidence in a scholarly essay. The *MLA Handbook* is an essential book for students of English and you should own a copy.

1) CITING EVIDENCE IN YOUR ESSAY

Most often you will use three types of evidence that require supporting references. This is the evidence that you CITE to support your argument in a scholarly essay:

- a) Direct quotation;
- b) Close paraphrase;
- c) Loose paraphrase or general ascriptions of points of view.

References to the sources of quotations or paraphrases must follow the quotation or paraphrase in the main text of your essay and must be placed in brackets (parenthetical referencing). A reference typically consists of a page or line number, but may require the author's name or a shortened title of the text along with the page or line number. The full details of the quoted or paraphrased work is then included in the "Works Cited" section. You should offer just enough information within the brackets which will allow your reader to identify the source you have used in your "Works Cited" section.

NOTE: NOT CITING your sources properly exposes you to the charge of **PLAGIARISM** which may result in deduction of marks and/or disciplinary action (see separate School guidelines on plagiarism on Blackboard and on the School website).

NOTE: Advice on citation? Please contact the Co-ordinator of your course during office hours.

PROSE

Quoting from NOVELS, SHORT STORIES, AND THE WORK OF CRITICS:

How to quote short quotations (**FOUR OR LESS LINES OF PROSE**)

Example:

Middlemarch's opening sentence is simple, but telling: "Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress" (7).

NOTE: The quotation is introduced by a colon, placed in double quotation marks, and the full stop entered after the brackets containing the reference to the source.

How to quote longer quotations (**MORE THAN FOUR LINES OF PROSE**)

Example

In "The Yellow Wallpaper," Charlotte Perkins Gilman offers sentence-long paragraphs to convey her central character's mental fragility. For example:

There were greenhouses, too, but they are all broken now.

There was legal trouble, I believe, something about the heirs and co-heirs; anyhow,

the place has been empty for years.

That spoils my ghostliness, I am afraid, but I don't care—there is something strange about the house—I can feel it. (155)

NOTE: Quotations should be indented 10 spaces or 2 tabs from the margin and do not usually require double quotation marks. In indented quotations, the brackets are placed after the final punctuation.

How to quote **SECONDARY SOURCES** (the work of critics, for example)

Example:

Michael McKeon suggests that the “origins of the English novel occur at the end point of a long history of ‘novelistic usage’” (19).

NOTE: McKeon gives the phrase “novelistic usage” in quotation marks; we use single quotation marks for quotes within a quote.

POETRY

How to quote **UP TO 3 LINES of a POEM**

Example:

Ben Jonson quickly introduces us to the twin themes of his elegy on Shakespeare: “To draw no envy, Shakespeare, on thy name, / Am I thus ample to thy book and fame” (“To the Memory of My Beloved” lines 1-2).

NOTE: You should list LINE numbers when available in preference to page references. The initial citation for the poem should include the word “line” (or “lines”) to make it clear that the numbers designate lines not pages.

NOTE: If there are no lines numbers printed with the poem, use page numbers in your citation.

NOTE: A slash or virgule (/) indicates the end of a line of a poem that is not indented.

How to quote **MORE THAN 3 LINES of a POEM.**

Example:

Jonson emphasises that Shakespeare is exceptional by using exclamation marks and by suggesting that he has a special place among the poets:

I therefore will begin. Soul of the age!
The applause! Delight! The wonder of our stage!
My Shakespeare, rise; I will not lodge thee by
Chaucer or Spenser, or bid Beaumont lie
A little further to make thee a room. (“To the Memory of My Beloved” 17-21)

NOTE: Quotations should be indented 10 spaces or two tabs from the margin and do not usually require quotation marks. You must also follow the layout of the poem from which you are quoting.

NOTE: As this is the second reference to the poem, the word “line” is omitted from the citation.

DRAMA

How to quote a passage from a **PLAY**

Example:

Throughout *Othello* Iago proves to be a master manipulator of language, using insinuation and inference to plant suspicion in Othello's mind:

IAGO. Ha! I like not that.
OTHELLO. What dost thou say?

IAGO. Nothing, my lord; or if—I know not what.
OTHELLO. Was not that Cassio parted from my wife?
IAGO. Cassio, my lord? No, sure I cannot think it
That he would steal away so guilty-like,
Seeing you coming.
OTHELLO. I do believe 'twas he. (3.3.34-40)

NOTE: The same rules on length apply here as with poetry and prose (above). However, if quoting dialogue between two or more characters, you must indent the quotation 10 spaces or two tabs, and list the characters' names, followed by a full stop. You must also follow the layout of the play from which you are quoting.

NOTE: If they are printed in the text, the citation must include act (3), scene (3) and line numbers (34-40), as above.

NOTE: State the edition used. This will appear in your Works Cited section as below. It should always be a "reputable" edition rather than, for example, an edition which is published for a different stage of education (for example, secondary schools).

FILM

How to quote from **FILM SOURCES**

The same rules apply as for prose and drama in terms of length and dialogue between characters. If you are working from a DVD, note the chapter number if it is available (if a chapter number is not available, cite the title of the DVD); if you are working from a video, note the elapsed time in minutes. In both cases, ensure that the details of the version used are included in your Works Cited entry.

Example:

"The inter-title which prefaces each individual narrative in *About Adam* directs the audience to each character's attraction to Adam. For example, serial-dater Lucy is intrigued by his apparent shyness:

". . . in fact, Adam didn't even come on to me" (ch. 2).

ONLINE SOURCES

How to quote from **ONLINE SOURCES**

Example:

Harriet Jacobs begins her narrative of her life with a dramatic account of her childhood innocence: "I WAS (*sic*) born a slave; but I never knew it till six years of happy childhood had passed away" (ch.1).

NOTE: The use of (*sic*) indicates that you are quoting accurately from the text and that the capitalised "WAS" is not your typographical error.

NOTE: This edition has chapter numbers only. Therefore chapter numbers are cited.

How to quote from a **DIGITAL FILE** (Kindle files, for example)

Example:

According to Hazel Rowley, Franklin and Eleanor Roosevelt began their honeymoon with a week's stay at Hyde Park (ch. 2).

NOTE: This Kindle file has chapter numbers only. Therefore chapter numbers are cited.

NOTE: Some digital files do not provide any numbering and so the work has to be cited as a whole.

2) THE WORKS CITED SECTION

A Works Cited section is a list of all primary and secondary material cited in your essay (this may include non-print sources). It should be arranged alphabetically by author's surname or title of the text, play or film, and placed at the end of your essay on a separate page.

The basic format for an entry in a Works Cited section provides four units of information and each is separated by a full stop:

Author. Title. Publishing details (i.e. Place: Publisher, Date). Medium. If available, include all six pieces of information (author, title, place of publication, publisher, date and medium) in your Works Cited section.

FICTION, POETRY, and CRITICISM

How to list **A BOOK**

Example:

Eliot, George. *Middlemarch*. Oxford: Oxford UP, 1988. Print.

How to list **A POEM FROM AN ANTHOLOGY** (includes edition, editors and page numbers)

Example:

Plath, Sylvia. "Tulips." *The Norton Anthology of Poetry*. 3rd ed. Ed. Alexander Allison et al. New York: Norton, 1983. 1348-49. Print.

How to list **AN ARTICLE IN A BOOK**

Example:

Wayne, Valerie. "Historical Differences: Misogyny and Othello." *The Matter of Difference: Materialist Feminist Criticism of Shakespeare*. Ed. Valerie Wayne. London: Harvester Wheatsheaf, 1991. 153-79. Print.

How to list **AN ARTICLE FROM A JOURNAL**

Example:

McLeod, Randall. "Unemending Shakespeare's Sonnet 111." *Studies in English Literature* 21 (1981): 75-96. Print.

DRAMA

How to list **A PLAY**

Example:

Miller, Arthur. *Death of a Salesman*. New York: Viking, 1977. Print.

How to list **A PERFORMANCE OF A PLAY**

Example:

Death of a Salesman. By Arthur Miller. Dir. Joe Dowling. Gaiety Theatre, Dublin, 27 Sept. 2004. Performance.

FILM

How to list **A FILM**

Example:

The Birds. Dir. Alfred, Hitchcock. Universal, 1963. Film.

How to list **A DIRECTOR OF A FILM**

Example:

Hitchcock, Alfred, dir. *The Birds*. Universal, 1963. Film.

How to list **A DVD**

Example:

North by Northwest. Dir. Alfred Hitchcock. Screenplay by Ernest Lehman. 1959. Warner, 2001. DVD.

How to list **A SCREENPLAY**

Example:

Lehman, Ernest. Screenplay. *North by Northwest*. London: Faber, 1999. Print.

ONLINE

How to list **A TEXT ACCESSED ON A WEBSITE**

Example:

Jacobs, Harriet. *Incidents in the Life of a Slave Girl, Written by Herself*. Boston, 1861. *American Studies @ University of Virginia*. Web. 25 July 2010.

How to list **SOME OF** these examples in a **WORKS CITED SECTION**:

Works Cited

About Adam. Dir. Gerry Stembridge. Miramax-Metrodome, 2002. DVD.

The Birds. Dir. Alfred, Hitchcock. Universal, 1963. Film.

Death of a Salesman. By Arthur Miller. Dir. Joe Dowling. Gaiety Theatre, Dublin, 27 Sept. 2004. Performance.

Eliot, George. *Middlemarch*. Oxford: Oxford UP, 1988. Print.

Jacobs, Harriet. *Incidents in the Life of a Slave Girl, Written by Herself*. Boston, 1861. *American Studies @ University of Virginia*. Web. 25 July 2010.

Jonson, Ben. "To the Memory of My Beloved, the Author Mr. William Shakespeare." *The Norton Anthology of Poetry*. Ed. Alexander Allison et al. 3rd ed. New York: Norton, 1983. 239-40. Print.

Lehman, Ernest. Screenplay. *North by Northwest*. London: Faber, 1999. Print.

McKeon, Michael. *The Origins of the English Novel, 1600-1740*. Baltimore: Johns Hopkins UP, 1987. Print.

McLeod, Randall. "Unemending Shakespeare's Sonnet 111." *Studies in English Literature* 21 (1981): 75-96. Print

Miller, Arthur. *Death of a Salesman*. New York: Viking, 1977. Print.

Rowley, Hazel. *Franklin and Eleanor: An Extraordinary Marriage*. New York: Farrar, 2010. Kindle file.

Shakespeare, William. *Othello*. Ed. Norman Sanders. Cambridge: Cambridge UP, 1984. Print.

MLA Style Guide

for the preparation of assignments at



Revised October 2007

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Margins

Papers typed in MLA format should have 1 inch margins on all four sides of the paper.

Font

Papers typed in MLA format should use Times New Roman or Arial font. Papers typed in MLA format should utilize a 12-point font.

Page Numbers

Papers typed in MLA format should have the page number in the upper right corner of the paper starting with the first page. The page number should be ½" from the top of the paper.

Running Head

Papers typed in MLA format should give the writer's last name as a running head in the upper right corner of the paper, to the left of the page number. The running head should be ½" from the top of the paper.

Spacing

Papers typed in MLA format should be double spaced throughout the paper.

Paper Heading

Papers typed in MLA format should utilize the MLA heading which provides the writer's name, class, teacher name, and date. The heading should be provided in the upper left corner of the paper as follows:

John Doe

Mrs. Smith

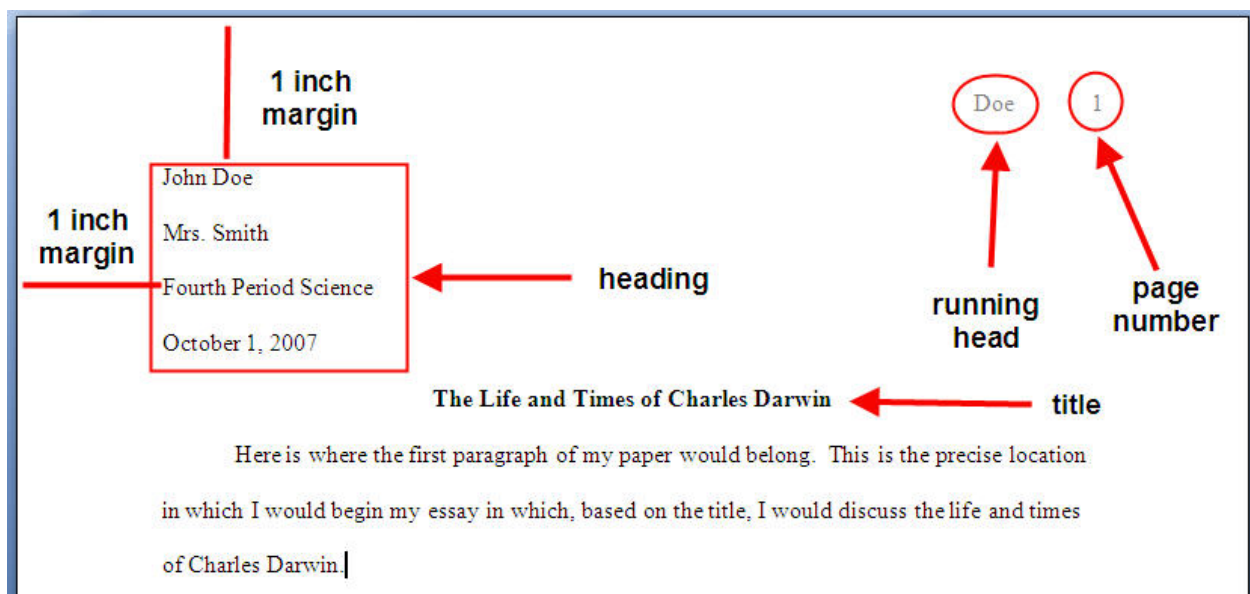
Fourth Period Science

October 1, 2007

Title

Papers typed in MLA format should have a centered title that is **bold**.

Sample First Page



In Text Citations

In MLA style, referring to the works of others in your text is done by using what's known as parenthetical citation. Immediately following a quotation from a source or a paraphrase of a source's ideas, you place the author's name followed by a space and the relevant page number(s).

Human beings have been described as "symbol-using animals," (Burke 3).

When a source has no known author, use a shortened title of the work instead of an author name. Place the title in quotation marks if it's a short work, or italicize or underline it if it's a longer work.

To cite multiple sources in the same parenthetical reference, separate the citations by a semi-colon:

...as has been discussed elsewhere (Burke 3; Dewey 21).

Works Cited Page

Your works cited page should begin on a separate sheet of paper.

Your works cited page should have "Works Cited" centered at the top of the page.

Each resource used in your paper should be listed on your Works Cited page.

Works Cited Examples

Each type of resource has a different way of being listed on your Works Cited page. The following are examples of most resources you will use. You will be told what information is required and then will see a sample entry.

Books

Single Author or Editor

(Format) Author's Last name, First Name. Title of book. Place of publication: Name of publisher, Copyright Date.

Eliot, Alexander. The Horizon Concise History of Greece. New York: American Heritage, 1972.

Two or Three Authors or Editors

(Format) 1st authors last name, first name and 2nd and/ or 3rd authors first name and last names. Title of book. Place of publication: name of publisher, copyright date.

Grant, Michael and Rachel Kitzinger. Civilization of the Ancient Mediterranean: Greece and Rome. New York: Scribner's, 1988.

More than Three Authors or Editors

(Format) 1st authors last name, first name, et al. Title of book . Place of publication: name of publisher, copyright date.

Andrew, William, et al. The Oxford companion to African American literature. New York: Oxford UP, 1997.

Unknown author

(Format) Title of book.

Atlas of the World.

Work in an Anthology

(Format) Name of Author that you have selected-Last name, first name. "Title of selection." Title of anthology. Name of the editor of the anthology. Name of publisher, copyright date. Page(s) of the selection.

Ginsberg, Allen. "America." The portable Beat Reader. Ed. Ann Charters. Viking Penguin: Penguin Books, 1992. 74-77.

Multivolume Set

(Format) Editor/ authors Last name, first name. Title of set. Volume that was used. Place of publication: Publisher, copyright date. Number of volumes in set.

Robinson, Richard, ed. Genetics. Vol. 3 New York: Thompson Gale, 2003. 4 vols.

Encyclopedia entry

(Format) Editor/ authors(if given) Last name, first name. "Title of selection." Title of encyclopedia. Edition used. Copyright date.

"Groundhog Day" The Encyclopedia Americana. International ed. 2000.

Articles in Periodicals

Single Author or Weekly Magazine:

(Format) Author last name, first name. "Title of article." Title of magazine and date: page number.

Hendrickson, Matt. "On the road." Rolling Stone 16 Oct. 1997: 28.

Single author or Paginated by Issue:

(Format) Author last name, first name. "Title of article." Title of magazine and issue number, (year) and page numbers.

Kohn, Alfie. "Unconditional teaching." *Educational Leadership* 63.1 (2005): 20-24.

Single author or Daily Newspaper

(Format) Author last name, first name. "Title of article." Title of newspaper and date, year: section.

Pope, Justin. "Princeton tops U.S. News rankings, again." *U.S. News* 17 Aug. 2007: A2

Electronic Sources

Web site:

(Format) Authors last name, first name (if known) OR Name of organization. Title of site. Date of publication or last update. Name of sponsoring organization (if given). Date of access and the URL.

Public Broadcasting Station. 1951, *The Catcher in the Rye*. March 2007.
Educational Broadcasting Corporation. 28 June. 2007
<<http://www.pbs.org/wnet/americannovel/timeline/thecatcherintherye.html>>

Databases (Gale, Sirs, ProQuest, etc.):

(Format) Authors last name, first name (if known). "Title of article." Title of publication and publication information. The name of the database. Name of publisher. The date you accessed the information and URL.

Hess, John L. "Second Front: Censorship and Propaganda in the Gulf War." *The Nation*. v256. n17 (May 3, 1993): p605(2). ProQuest. Thomson Gale. 17 Aug. 2007
<<http://find.galegroup.com/srcx/infomark.do?&contentSet=IACDocuments&type=retrieve&tabID=T003&prodId=SRC-3&docId=A13804983&source=gale&userGroupName=lanc45329&version=1.0>>

Formatting your paper in Microsoft Word

To Change the Font:

1. From the menu, select "Format | Font..."
2. Click on the "Font" tab (if it is not already on top)
3. Set the font for Times New Roman, Regular, and 12.
4. Click "OK" or, to reset the default, click "Default..." and then "Yes"

To Change the Margins:

1. From the menu, select "File | Page Setup..." and click the Margins tab.
2. Set the top, bottom, left, and right margins to 1 inch.
3. Click "OK" or, to reset the default, click "Default..." and then "Yes".

To Change the Spacing:

1. From the menu, select "Edit | Select All".
2. From the menu, select "Format | Paragraph..." and click the "Indents and Spacing" tab.
3. Set "Line spacing" to "Double".
4. Click "OK."

To Add a Running Head:

1. Click View at the top of the screen and a list of options will appear.
2. Click Header and Footer. The header section will appear inside a gray dotted square. Inside the square you will see a flashing cursor.
3. On the menu bar just above the ruler, click the Align Right icon (it looks like four lines aligned to the right).
4. Type your Last Name.
5. Add a single blank space after your name.
6. On the floating menu bar, click the Insert Page Number icon (looks like a number symbol in a page). It will automatically place the current page number on every page of your report.
7. Click Close to return back to your document. You can look at the top right-hand section of your page to see the header. It appears faint, to

remind you that it is automatic; when you print your paper it will not appear faded.

Useful phrases

The lists below offer general phrases that can be used in many kinds of research papers. For mastering the terminology and phraseology specific to a field, regular reading of the relevant literature is necessary.

Note: The numbering below follows the numbering of the parts in the **Guidelines for writing a paper**.

3. Abstract

As **the Abstract** is a short version of the paper, some of the phrases used in the other parts of the paper are also used in the abstract and are not mentioned here. You can find them below under each section of the paper. Some hints on how to start the Abstract follow:

Introductory sentences

The paper/article

discusses/deals with/analyses/considers/explains/describes/establishes/introduces

develops/presents/provides/studies/represents/features/contains/concentrates on

covers/suggests/proposes/shows

demonstrates the feasibility of

opens up a new field/issue

gives/aims to give a comprehensive account of

offers a solution to

serves as an introduction to

The main objective/goal/purpose of the paper/article is

Common mistakes:

Wrong:

In this paper there/it is presented a novel method of

Right:

This paper presents a novel method of
In this paper, a novel method of is presented

4. Sections of the paper

4.1. Introduction

In most cases, **the Introduction** section is treated as a whole and is not divided into subsections. The subheadings below should only help you organize the information.

4.1.1. Problem background, state of the art

..... plays an important/vital role in

..... is an important issue for

..... is extensively/widely used in

..... is a very effective method for

In the last few years there has been a growing interest in

Quite recently, considerable attention has been paid to

..... have/has been gaining importance in recent years

..... have/has been utilized in many applications such as

4.1.2. Literature review/Summary of previous research

- Referring to the sources in general

Current research on is focused on

Previous studies indicate that

The literature on shows a variety of approaches

Much research on has been done.

The focus of recent research has been on

..... has/have been widely researched/investigated.

In recent years, research on/into has become very popular.

In the last decade has attracted much attention from research teams

For several years great effort has been devoted to the study of

Several publications have appeared in recent years documenting

Previous research has documented/shown/demonstrated that

To solve this problem/issue, many researchers have proposed various methods of (+-ing)

In the literature, several theories have been proposed to explain

- Referring to individual authors

..... and are discussed in [3] and [6].

X [4] and Y [3] indicate that

X et al. [1] argue that

One of the first examples of is presented in [2].

Another/The latest solution is described in [3].

The results obtained/offered by X in [5] suggest that

Recently, several authors [4], [5], [7] have proposed (a new theory)

X [2] and X [5] have demonstrated that

A/The most interesting approach to this issue has been proposed by [2].

X [6] has also found that However, our researchers have arrived at the conclusion/have concluded that

..... was experimentally measured by [7].

X et al. [7] studied and showed that

X [11] developed a novel sensor using

In this work and in related references it was observed that

In [8] it was shown that

As reported by X [2],

In a recent paper by X [9],

- Saying that little research has been done in a particular field

However, to the author's/authors' best knowledge, very few publications can be found/are available in the literature that discuss/address the issue of

To the author's/authors' knowledge, has/have been scarcely investigated from the point of view of/from the theoretical point of view.

- Pointing out limitations of previous research

A key limitation of this research is that (it does not address the problem of)

The major drawback of this approach is

However, most of the previous studies do not take into account

This approach may not be practical/orthodox/conventional in all situations.

Reference [3] analyses and compares various aspects of Nevertheless, there are still some interesting and relevant problems to be addressed.

However, studies on are still lacking.

The problem with this approach is in that it

Although several studies have indicated that, little attention has been paid/given to

4.1.3. Problem statement, purpose/main objective of the paper

- **Problem statement and description of the objective of the paper** are very specific parts of the paper and the phrases used depend on the nature of the problem. Examples showing how closely this part is related to the literature review and previous research are given below.

(A theory of) has recently been presented in [.....]. However, several practical questions arise when dealing with: 1) It is important to (identify). 2) It is key to (predict). 3. It is crucial to (establish when). To answer all these questions, we present an original approach which

Even though (the efficiency of) has been improved in recent years, most improvements have been achieved by (minimizing the amount of energy lost in). Nonetheless, it is possible to further improve (the efficiency by). With this goal, this work (explores, seeks to).

Based on the approach presented in [3], the purpose of this paper is to

In this paper, while we refer to our earlier work [2], [3], and [4], the focus is different.

Like most authors, we

The objective/aim of this paper/study is to propose

The paper presents/proposes a new approach to

This article introduces a new type of

In this paper, we/the authors offer

In this paper, we explore the possibility of

In this study, a new technique that improves is suggested.

See also **Abstract, Introductory sentences.**

4.1.4. Framework of the paper (usually the last part of the Introduction)

The remainder of the paper is organized as follows/into sections:

Section II describes/outlines, Section III discusses/analyses (Experimental results) are presented in Section IV; Section V concludes the paper.

In Section II, will be discussed. Section III is devoted to Section IV presents (the experimental results). The conclusion is reported in Section V.

The proposed (design) is discussed in Section II (The implementation of the proposed design) is presented in Section III. Section IV shows (the experimental results of). Finally, Section V concludes with a summary.

In Section II we explain In Section III we introduce our The measurements are presented in Section IV. Section V summarizes the results of this work and draws conclusions.

4.2. Body/Core of the paper

General information

The Body of the paper is very specific in its content. For this reason, the number of generally applicable phrases is smaller than in the other parts. Examples of some of these phrases are given below.

There are, however, linguistic means common to all kinds of research papers, i.e. words and phrases expressing *cause, results, addition, similarity, etc.* For lists and usage of these words

and phrases see A Remedial Course in English Grammar: Clauses and Guidelines for Academic Writing: Text structure.

4.2.1. Materials and Methods/Methods of Approach

- Describing what was done and how it was done

We started by investigating

We designed a new technique for

We used a new approach.

These experiments were carried out to find out

In order to verify the validity of the method, we carried out several experiments.

All the tests/measurements were carried out at room temperature.

The (signals) were measured before and after

To illustrate, a simulation was performed.

The analysis was performed in order to

We checked for the presence of

(The chemical structure of) was examined by (the technique).

A gradual change (in temperature) was observed.

The increase in was not caused by/was not due to a decrease in

The (optimized condition) was obtained from

- Describing numerical methods

The equation that describes is as follows:

Equation (2) represents/defines/expresses

The equation can be written as, where

Thus, the following equation is obtained:

..... can be computed by the following equation:

Equations (5) and (6) approximate (the original formulas).

..... satisfies equation (3).

Equations (2) and (3) demonstrate that

(3) implies that

..... is described by (5).

The function f is given/defined by.....

Let f be given/defined by

To simplify (3) we can

For simplicity we ignore the dependence of on

It follows from (3) that

Substituting/inserting (4) and (6a) in(to) (6b), we obtain

Substitution/Insertion of (4) in(to) (5) yields

Now we can derive according to (2)

We can now proceed analogously to

This is true for/This holds for

Similarly, (5) is also valid/true for the following relation.

Assume/Let us assume that (3) holds for

(6) holds under the condition that

We will make the following assumptions:

From now on we assume that

Let us define the following dependence/relation by/as

Let (3) satisfy the following relation

Equality holds in (10) if and only if
The inequality is satisfied if and only if
We shall write the above expression as
In this way we obtain
According to (5) we have/obtain
.... is obtained as/can be obtained as
..... is denoted (M) and defined as
..... takes the form /..... can be written in the form
As is clear from (5,)
We first prove that/Let us first prove that
It remains to prove that
It is clear/evident/obvious that
From this we conclude/see/deduce that
- Referring to/Describing figures, graphs, tables, diagrams
Fig. 2 shows/presents/depicts/outlines/illustrates/represents
Fig. 3 gives an example of
Such cases are depicted in the following figures.
This is illustrated in Fig. 5.
..... is/are shown/given in Figs. 3 and 4.
..... can be found in Fig. 8.
Consider Fig. 2, which plots versus/against
As can be seen from Figs. 5 and 3,
As shown in Fig. 1,
As follows from the figures shown above,
From this figure it can be seen that
For the resulting plot, see Fig. 2.
For visual representation of the dependence the reader is referred to Tables V and VI.
Table II summarizes
The graph/diagram suggests/indicates that

Common mistake

Wrong	Right
<i>As shown in the Fig. 1</i>	<i>As shown in Fig. 1</i>
<i>The Fig. 2 presents</i>	<i>Fig. 2 presents</i>

See also Guidelines for Presentations, Discussions and Chairing: **Slides, graphs, tables, diagrams.**

4.2.2. Results

Some of the phrases listed under **Materials and Methods** may also be suitable for the **Results** section, e.g. summarizing what was done, referring to diagrams, graphs, etc.
It has been found that
The results show that
The results thus obtained are compatible with
The overall measurement results are summarized in Table II.
As mentioned earlier/above,
The previous sections have shown that
This method is based on
The method was tested on

The method is an effective way to improve
The analysis and simulation indicate that
The analysis plays a crucial role in
As may be seen below,
We have introduced a new approach to
A similar approach is used for
This approach may fail if/due to
One of the big advantages of (this approach/method) is that
To verify this method, is compared with
The only disadvantage/drawback of such is
There is no evident relationship between and
..... are in good agreement/correspond with
There is a good match between and
To illustrate the result, a simulation of was performed.
The simulation results match the calculations.
The differences in (temperature) result in significant differences in
The decrease/increase in can be contributed to
To overcome/avoid this problem/difficulty, it is necessary to adopt a
One possible solution to this problem is to (use)
This solution requires

4.2.3. Discussion

For more phrases see also **Introduction and Conclusion(s)**.

- Stating the main objective

In this paper we propose/examine/study
This paper proposes/has proposed
The purpose of the paper/study is to
The paper presents/has presented several solutions to
This paper is a modest contribution to the ongoing discussions about/on
It was the main purpose of the paper to draw attention to
The main concern of the paper was to
In our paper, the focus of attention was/is on
This study shows/has shown that
This experiment/technique/demonstrates that

- Specifying the objective

Particular attention is paid to
The author's attention was focused/concentrated not only on but also on
We have addressed not only but also
We have also considered the consequences of

- Pointing out the originality of the solution

Our paper presents an innovative/a novel view of
The originality of our solution lies in the fact that
This is a novel solution to
Our results describe for the first time the
To our knowledge, this is the first study to deal with/examine/investigate
Only one other study, to our knowledge, has come up with
This paper presents a pilot study to find the answer to

Our observations that are not new, but

- Interpreting the facts

The data obtained is/are broadly consistent with the major trends

These results agree/concur/are consistent/are in good agreement with other studies which have shown that

In contrast to some reports in the literature, there were

An important implication of these findings is that

The finding was quite unexpected/surprising and suggests that

The most likely explanation of the negative result is

The findings have a number of possible limitations, namely

So far, the significance of this finding is not clear.

- Stating the limitations of the research

The main limitation of the experimental result is

One question still unanswered is whether

The analysis does not enable us to determine

These results are not conclusive.

- Suggesting possible applications (possible applications are commonly found in the Conclusion(s) section; they may, however, be mentioned in this section, too. For useful phrases see **Conclusion(s)**).

4.2.4. Conclusion(s)

The Conclusion(s) section usually starts with

- Stating the objective

The objective presented in the Conclusion(s) section should agree with the objective stated in the **Introduction**. For suitable phrases see **Introduction** and **Discussion**.

- Drawing conclusions

From the research that has been carried out/done/conducted/performed/undertaken, it is possible to conclude that

Based on the results, it can be concluded that the research into has been very successful.

From the outcome of our investigation it is possible to conclude that

The findings of our research are quite convincing, and thus the following conclusions can be drawn:

Summing up the results, it can be concluded that

In conclusion, it is evident that this study has shown

This paper has clearly shown that

It has been demonstrated/shown/found that

The results/data obtained indicate/have indicated/suggest/show that

The existence of (these effects) implies that

- Suggesting possible application(s)

The proposed method can be readily used in practice.

The technique/approach/result is applicable to

..... can be successfully used for a number of applications.

The/our has great potential for other applications such as

This research was concerned with; however, the results should be applicable also to

The findings suggest that this approach could also be useful for

The findings are of direct practical relevance.

- Suggesting further research

In our future research we intend to concentrate on

Future work will involve

On the basis of the promising findings presented in this paper, work on the remaining issues is continuing and will be presented in future papers.

The next stage of our research will be (experimental confirmation of our theory).

Further study of the issue would be of interest.

Clearly, further research will be needed/required to prove/validate

Several other questions remain to be addressed/resolved.

More research into is still necessary before obtaining a definitive answer to

Further study of the issue is still required.

Further research on/into is desirable/necessary (to extend our knowledge of)

Continuing/continued research on/into appears fully justified because

More tests/experiments/calculations will be needed to verify whether

5. Acknowledgement

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- Stating financial support

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Making English grammar meaningful to non grammarians: the English Verb and some effective classroom strategies to be employed by teachers

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Abstract: *The English Language is assuming increasing roles in Nigeria and globally thus the need to make its grammar more meaningful and more result-oriented to greater number of Nigerians and other peoples of the world has become imperative. This need is even more urgent in Nigerian context given the fact that English is the language of intra and inter-ethnic communication apart from its official status and functions in Nigeria's economic, legal, technological, educational, socio-political life. Just as English is central to Nigeria's progress so also is the verb to English. The verb is an obligatory element in English because without it no sensible sentence can be made in the language. The English verb is as wide as human speech hence it will be impossible to explain it in detail in a single paper of this nature. The descriptive research design was used to discuss the verb paying particular attention to its auxiliaries and contractions. Some approaches and teaching strategies that would make the learning of this obligatory element of all English sentences more meaningful and result-oriented within and outside the classroom situations were also suggested.*

Keywords: *English grammar, effective classroom strategies, grammarians, non grammarians, verb.*

I. Introduction

The importance of English grammar cannot be overstressed thus Murthy (2007) says that 'as far as English language is concerned, the grammar has greater importance and significance in practical life'. He further opines that 'unless we have mastered grammar, we do or cannot speak or write English correctly. Besides, English language is closely related and associated to or with grammar and it is entirely based on grammar. English is very much controlled, conditioned and regulated by grammar'. Murthy defines grammar as 'a systematic study of scientific method which provides us information and guidance necessary to learn a language'. American Heritage Dictionary of English (2009) defines grammar as a branch of linguistics that deals with syntax and morphology sometimes also phonology and semantics of a language. It further defines grammar as the use of language with regards to its correctness or social propriety, especially in syntax. Suffice it to say that while English is controlled and regulated by its grammar, grammar is in turn controlled and regulated by the verb. The verb is the heartbeat of English grammar no sensible sentence can be made in English without a verb.

The verb has been variously defined as a part of the sentence that expresses what a subject does in a sentence as well as what happens to the object where there is one. A verb also expresses what the subject feels, experiences or thinks. At times, it expresses a state of being. According to Murthy (2007) a verb is a word used to express action or condition (a state of being) or existence.

Ukwuegbu, Okoro, Idris, Okebukola, Owokade, and Okebukola (2004) define a verb as a word or group of words that denotes an action or state of being. They opine that the action can be physical (e.g. write, sing, shout) or mental (e.g. think, hope, expect); the most frequently used state of being verb according to them is 'Be' with its different forms. According to them, verbs are generally classified into lexical (main) and auxiliary or helping verbs. Lexical verbs are further grouped into regular and irregular, transitive and intransitive, linking and none linking, stative and dynamic, simply/complex verbs.

The auxiliary verbs are the most intricate and complicated of all the kinds of verbs in English and they are also at the centre of contraction which seems confusing to non grammarians. Quirk and Greenbaum (1989) state that auxiliary verbs are grouped into two major classes namely:

- The primary auxiliary
- The modal auxiliary verbs.

The primary auxiliary verbs are:

Be, Do, have and their forms.

Be: am, is, are---- present

Was, were----- past

Being – ing-----present participle

Been----- present

Do: do, does----- present

Did -----past

Have, has, have----present

Had----- past

Modal auxiliaries on the other hand are:

Can/could

Will/would

Shall/should

ought to

Dare

May/might

Must

Used to

Need

They explained that one factor of distinction between the primary auxiliary verbs and the modal auxiliary verbs is, while the former can be used as both main and auxiliary verbs, the latter can only function in a sentence as auxiliaries. In other words, the primary auxiliary verbs can function as the main verb elements in a sentence and can also function as an auxiliary in another.

For example:

James is a student. is here is a main verb

James is reading English. is here, is an auxiliary while reading is the main verb.

Obasa, Alamu, Kunle and Giwa (1995) say that a verb is a doing word and that it expresses the action of the doer (i.e. a noun or pronoun). They stressed that is the most important element in a sentence as it links subjects and predicates together.

Examples: I sing every day.

Fatima writes well

The principal will see you tomorrow.

They classify verbs into regular verbs:

These are verbs which form their past and participle forms by adding 'ed' to the 'present' form.

a) Example:-

Present tense,	past tense,	past participle
Stop	stopped	stopped
Add	added	added
Chase	chased	chased

b) Irregular verbs:-

These form their past and participle forms in different ways. E.g.:-

Write	wrote	written
Do	did	done
Find	found	found

The tense

According to Enighe and Afangideh (2001) Tense is a property of the verb, that is, it occurs only in verbs. Although it is usual to talk about the past, present, future and other tenses, it should be noted that tense is not exactly the same thing as time. Rather, tense refers to the change that takes place in the form of verb to indicate time. Enighe and Afangideh stressed that, on the basis of the changes that take place in the form of the verb to indicate time, only two tenses, namely the present and the past can be identified. However, English has different aspects of the present and the past as well as different ways of indicating the future.

Example:

I see a bird on the fence.

I saw a bird on the fence yesterday.

I shall be seeing a number of birds when I go to the woods.

Each of the above sentences implies one tense or the other indicating the time of action.

The present tense: according to them, except in the case of the verb 'be' the only change that takes place in the form of the verb to indicate the present tense occurs when the verb agrees with a third person singular subject as exemplified in the sentences below:

	Singular	plural
i.	I sleep, wake and eat	We sleep, wake and eat
ii.	You sleep, wake and eat	You sleep, wake and eat
iii.	He sleeps wakes and eats	They sleep, wake and eat.

The tense is said to be simple present when the verb element that indicates the present is a singular word.

The simple present tense is used to

- (a) express habitual action. e.g Oheha always drinks after meals.
- (b) express what is fixed. E.g. The bus arrives at 9.am.
- (c) express eternal truths: God is almighty (64).

Banjo, Ayodele, and Ndahi, (1997), say that the verb plays an important role in helping us to communicate with each other and that without a verb, an utterance would be rendered meaningless. They stressed that a verb therefore acts as the 'nerve centre' of any utterance. In the following sentences; the verb are underlined.

- (i) Miracle works at the factory
- (ii) Emeka was a medical doctor
- (iii) Iranyohe is young and beautiful.
- (iv) My mother used to go to Lagos every year.

Banjo, Ayodele, and Ndahi explain verb expresses the idea of time, tense and mood in a sentence. Sentences (1) and (3) refer to present time (and so are expressed in the present tense): while (2) and (4) refer to past time (and are therefore expressed in the past tense).

Like other Linguists, they emphasized that a verb occupies a typical position in the sentence. In statements, it normally occurs after the subject, as in the four examples above. However, in questions, it may occur before the subject. For instance;

- (5) Can I come tomorrow?
- (6) Did Gubia clean the room?

They offered the following explanations: In these sentences, the first part of the verb phase (the auxiliary) comes before the subject, while the second part (lexical verb) follows the subject; in the tag questions, the verb occupies its usual position after the subject in the tag. For instance:

- (7) The children will vacate tomorrow, won't they?

In commands the verb may appear alone, that is, by itself, as in

- (8) come!
- (9) jump!

The verb phase expresses an action performed, a state or process in a sentence. For instance, the verbs in examples (10) – (12) express action.

- (10) The horse jumped over the fence
- (11) The woman beat the children who came late.
- (12) The national football team played well.

However, in 13 – 15 the idea expressed is that of process; the verbs suggest processes that are taking place.

The children are growing into adolescents.

The milk is turning sour

The leader is getting tired

Other verbs simply indicate states – the state of being a person, or the state of an object or thing. For example;

The girls are happy.

The fruit is fresh

The children dislike their step mother.

Verbs in this category includes; 'see', 'hear', 'think', 'trust', 'hope', 'appreciate', 'love', 'understand', such verbs are not normally found in the -ing form. For instance, it is wrong to say: -

- (9) I am seeing you. (If you mean to say that you can see me).

Forms of verbs

According to Banjo et al (1997), English verbs can be divided into regular and irregular depending on the forms they take.

Regular verbs

According to them, regular verbs have the following forms:

Simple present	3 rd person singular	Present participle	Simple past	Past participle
Save	saves	saving	saved	Saved
Talk	talks	talking	talked	Talked
Receive	receives	receiving	received	Believed
Believe	believes	believing	believed	Believed
Work	works	working	worked	Worked

Types of verbs

It is possible to distinguish several sub-groups of verbs.

They may distinguish lexical (main) and auxiliary verbs, transitive and intransitive verbs, linking and no linking verbs, finite and non finite verbs and plural verbs. (Banjo, Ayodele and Ndahi 1997).

Lexical and auxiliary verbs

Lexical (or main) verbs can stand alone as the verb elements in sentences. For example:

The young woman danced till dawn.

Bala did his home work yesterday.

The auxiliary verb is a helping verb. It appears with a main (lexical) verb as in :

They will clear the farm next week.

Can we use the library in the evening?

In these examples will and can are auxiliaries while clear and use are main verbs.

There may be several auxiliaries in a sentence as in the following examples:

They have been playing all night

I would have done it another way if I knew how.

In the first sentence may have been are auxiliaries while playing is the main verb.

Transitive and intransitive verbs

Transitive verbs do not take objects.

Example

The goat ate the corn.

My grandmother has cultivated the farm.

The teacher gave the class a test,

In all these sentences the verbs take objects and are therefore transitive verbs.

The following verbs are intransitive verbs.

Flourish plays very well.

Segun drinks heavily.

They are running.

As we can see, there are no objects in the sentences.

Some verbs may be used both transitively and intransitively. For example: eat and play fall into this category.

Linking and non linking verbs

A distinction can also be made between linking and non linking verbs. A linking verb is one that occurs between a nominal (noun, pronoun etc) and an adjectival: example:

The man looked hungry

The children seemed worried.

Sometimes it may appear between two nominals.

Examples:

The man is my father.

Audu became a doctor.

Banjo, Ayodele and Ndahi (1997) note that there can be two nominals with the same referent that is, they refer to one and the same person. In the first sentence 'the man' similarly, in the second sentence 'Audu' and 'a doctor' refers to the same person. Some common linking verbs are: 'be', 'seem', 'become', 'appear', 'feel', 'taste', 'smell', 'sound', 'grow', 'prove', 'remain', 'turn', 'go', 'keep', 'look', (114 – 116).

Asudo, and Marsh, (1982) say that verbs are words of doing, being, having, saying or thinking. They usually involve action by the subject of the sentence:

I remember

Birds fly.

She believes.

The government decides.

Verb can also express circumstances

Examples:

Sam seems happy today.

Our neighbor became ill.

They further explained that because verbs express action they often have an effect upon something, or somebody, and this thing or person is called the object of the verb.

Example:

She dropped the plate (verb dropped; object plate) the teacher marks my book (verb marks, object book)

Father crossed the road. (Verb crossed: object road).

- I recognized the girl (verb recognized, object girl) late need to note that not all verbs take objects. (12).

II. The Morphology of the Verb

According to Eka (2004) the term verb can be explained traditionally, formally and functionally. Traditionally: A verb is a doing or an action word. He pointed out that this traditional explication leaves a lot unsaid, for there are many verbs which do not do or act in any straight forward way as this definition suggests. For example, the verbs seem and have do not do or act in any factual sense.

Formally: a verb is a grammatical element that is capable of showing a large number of morphological contracts explicable in terms of tense (time reference): aspect, voice, mood, person and number. Tense, as shown above relates to time reference.

Accordingly, Eka stresses that, it operates in relation to the verb. From the view point of English morphology (that is changes which can occur in the shape of English words) two types of tense are often recognized: past and non past (or past and present). From the standpoint of time reference, three types are generally isolated: present, past, future. But if we consider time reference as a systemic angle, then we notice a lot more complexity one time reference shading into the other (Eka, 2004).

Thus we can have:

I past in past: had taken.

II past in present; has taken.

Eka further states that it is possible to have up to a maximum of five combinations: present in; past in; future in; past in; present: has been going to have been taking and that aspect traditionally relates to tense and expresses the perfective and progressive. The former usually shown by the presence of has/have /had before the lexical verbs had taken (past perfect)" has taken (present perfect). The latter is usually shown by presence of – ing form

- Is taking, was taking.
- Voice: relates to two contrasts:
- active
- Passive

Examples:

- (i) Peter cut down a tree (Active voice).
- (ii) A tree was cut down by peter, (passive voice)

Mood: refers to a set of syntactic and semantic contrasts signaled by certain forms of verbs. Such contrasts could show the indicative mood (generally unmarked) and the imperative mood (often marked).

The indicative mood may be declarative as in:

- (i) Michael is my friend it could be interrogative as in
- (ii) Is Michael friend?
- (iii) Who is Michael's friend? (103).

Example 4 is a polar question, one requiring the answer "yes" or "No"

Example 5 is a non polar question, one that seeks for information. Imperative mood relates to commands but more specifically to attitude of the speaker towards the content of the utterance.

There are two types of imperatives

- Jussive
- Non jussive
- (i) Jussive Imperatives are those verbs which Include or Exclude the speaker, and one that involves a tag question
- (ii) – A question added after a main clause.

Examples:

6. Let's read.

This includes the speaker.

7. You read.

8. Read.

(These two (7&8) do not include the speaker).

9. Read up for your examination, won't you? (This involves a tag question).

Then non-Jussive imperatives are of two types: one volitive involving strong desire or even prayer and the other optative - involving a suggestion often to get someone to do something.

The following are examples.

(10) May our nation no longer experience a civil war.

(This is volitive).

(11) Let Miss Gold see the Head of English.

(12) Someone put up this notice.

(13) These two (11 and 12) are optative with person, three choices are involved:

1st person-I, me, we, us etc

2nd person – you, your, yours etc.

3rd person – he, him, they etc.

These are used with specific view forms.

The Syntactic Parameters for Differentiating between Auxiliary and Lexical Verbs

Test of negation

According to Eka, (2004) a lexical verb is a main verb; it provides the major information in an utterance. The following are example of lexical verbs:

Sing, dance, play, plan, reason.

An auxiliary verb is a subordinate, a supporting or helping verb:

In English three kinds of auxiliaries: identified.

The central) or main auxiliaries:

The modal auxiliaries

The marginal, (peripheral or semi- auxiliaries.

Examples of central auxiliaries are: do, be and have.

Examples of modal auxiliaries are: can/could, may/might, shall/ should; will/would; must, ought to.

Examples of marginal auxiliaries are: used to, dare, and need.

These three are marginal because they share some, but not all, the characteristics of auxiliary verbs.

Generally lexical verbs differ from auxiliaries as shown above;

The lexical verbs provide the main information. The lexical verbs provide support. Also auxiliary verbs can undergo negative contraction. For instance we do not say Jane sing not, dance n't or playn't. Auxiliary verbs differ from lexical ones in a third way: the auxiliaries can be used with subject inversion. For instance we can say

He is coming.

Is he coming?

She has gone to school

Has she gone to school?

In contrast, we can say.

Okon plays football

But we do not normally say plays Okon football.

Quite often the auxiliary verbs go along with their lexical counterparts as shown above where is and has are auxiliary verbs and coming and gone are lexical to show this kind of association.

I have answered the phone twice already.

He accepted that J could borrow his book.

In these examples have is a major auxiliary and borrow are lexical verbs.

As already mentioned, the central members of the auxiliary subgroup of verbs are do, be and have. However do and have are quite flexible.

- They may function as lexical or auxiliary verbs.
- They may be used with the indicator of negation as well as without it.
- The indicator of negation when it occurs may be contracted or non contracted.

Test of Polarity

Test of polarity focuses on the “yes-ness” or “no-ness” of an expression. In this case the auxiliary verb is sometimes used for emphasis and to state or express the positive or negative part of an expression.

Test of inversion

In a normal sentence, the subject should come before the verb but with inversion, the position changes with the auxiliary verb appearing before the subject. For instance,

You will come tomorrow. The subject you comes before the verb will come.

Will you come tomorrow? The modal auxiliary comes before the subject.

Test of substitution

In a situation where there are two independent clauses, it is only the auxiliary verb that can be used to substitute for the second clause. E.g.

John came here yesterday but Mary did not come here yesterday.

John came here yesterday but Mary did not. (Eka, 2004)

III. Conclusion

Because of the integral role English and by extension English grammar plays in the world, several studies have been carried out and are being undertaken to find out how best to make the acquisition of English and some other languages better and result-oriented. The outcome of these studies is emergence of the communicative language teaching approach in the 1970s. It should be pointed out that prior to this period, the audio-lingual method and a few others were the most prevalent methods teachers of English employed. These methods have dominated our classrooms for so long that the call for change to other approaches has become an anathema. This is perhaps because most of our language teachers were taught using these methods. By way of explanation, Wikipedia, the free encyclopedia (2014) says:

The audio-lingual method, Army Method, or New Key is a style of teaching used in teaching foreign languages. It is based on behaviorist theory, which professes that certain traits of living things, and in this case humans, could be trained through a system of reinforcement—correct use of a trait would receive positive feedback while incorrect use of that trait would receive negative feedback.

The communicative language teaching (CTL) approach which is one of the latest and most advocated approaches to language teaching is based on the idea that learning language successfully comes through having to communicate real meaning. When learners are involved in real communication, their natural strategies for language acquisition will be used, and this will allow them to learn to use the language. For instance, Practicing question forms by asking learners to find out personal information about their colleagues is an example of the communicative approach as it involves meaningful communication (Wikipedia, the free encyclopedia, 2014) Not a highly structured method of teaching rather a broad assemblage of ideas from a range of sources which have come to be accepted as 'good practice' by many contemporary teachers. A critical look at the two schools of thought reveals that both strategies have something to offer. Consequently, the position of this paper is that there should be a synergy between audio lingual with other methods and the communicative approach so that the highly structured nature of the audio lingual with other language teaching methods will complement the unstructured disposition of the communicative language approach.

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DESIGNING A QUALITATIVE RESEARCH FOR EVALUATION OF ENGLISH FOR ACADEMIC PURPOSES ACTIVITY IN TEACHER EDUCATION

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Paper presented at the Teacher Education Policy in Europe (TEPE) Conference 2010 *Developing Quality Cultures in Teacher Education: Expanding horizons in relation to quality assurance*, Tallinn University, Estonia, 30th September- 2nd October 2010

Competence-based teacher education provides new knowledge within the knowledge triangle of education, research and innovation. Communicative competence is of the greatest importance which individuals need for personal fulfilment and development, active citizenship, social inclusion and employment (European Commission, 2004). The successful development of teachers' communicative competence requires English for Academic Purposes activity in teacher education to be evaluated. Aim of the following paper is to identify the qualitative research design to examine efficiency of English for Academic Purposes activity in teacher education. The study presents how the steps of the process are related: qualitative evaluation research → principles of the qualitative evaluation research → the methodology of the qualitative evaluation research → methods of the qualitative evaluation research → empirical study within a multicultural environment. The findings of the research reveal the qualitative evaluation research design to evaluate efficiency of English for Academic Purposes activity in teacher education for the improvement of student teachers' communicative competence. Directions of further research are elaborated.

Key words: Teacher Education, Student Teachers, Qualitative Evaluation Research Design, Communicative Competence, English for Academic Purposes Activity

1. Introduction

Competence-based teacher education provides new knowledge within the knowledge triangle of education, research and innovation. The successful development of teachers' communicative competence requires English for Academic Purposes activity in teacher education to be evaluated. Aim of the following paper is to identify the qualitative research design to examine efficiency of English for Academic Purposes activity in teacher education.

The qualitative evaluation research is aimed at the evaluation of current practice (Flick, 2004a) in complex and constantly self-regenerating environments (Kardoff, 2004). Evaluation of current practice is oriented to check the effectiveness, efficiency and goal-attainment of programmes, measures, models and laws, of pedagogic interventions and organizational changes (Kardoff, 2004). The paradigm in the development of qualitative evaluation research has shifted from the assessment of results and goals with reference to the relevant environment to the qualitative process-oriented procedure (Kardoff, 2004). Hence, the key components of the qualitative evaluation research design are depicted in Figure 1 by the author of the present contribution.

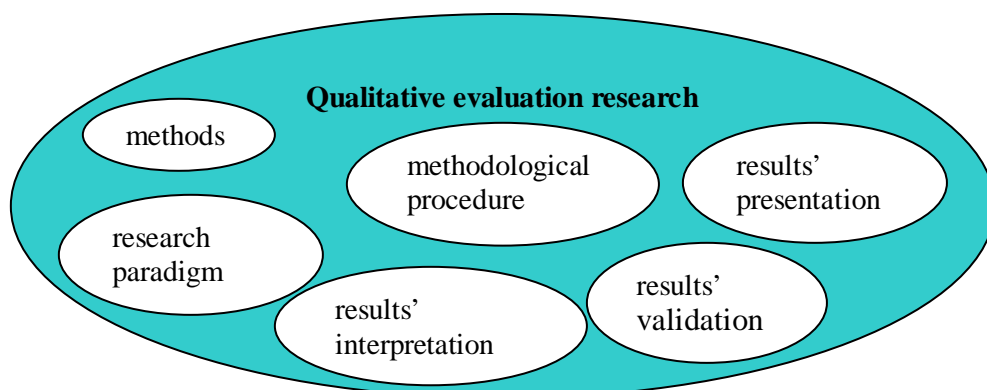


Figure 1: Key components of the qualitative evaluation research design

The paper is organized as follows: Section 2 introduces the theoretical framework on the qualitative evaluation research. Research design is revealed in Section 3. The associated empirical results are presented and interpreted in Section 4. Finally, some concluding remarks and directions of further research are elaborated in Section 5.

2. Theoretical Framework

2.1 Research Paradigm of the Qualitative Evaluation Research

The present qualitative evaluation research is based on the interpretative research paradigm. The core of this paradigm is human experience, people's mutual everyday interaction that tends to understand the subjectivity of human experience (Lūka, 2007). The researcher's close contact and interaction with the people involved in the study is an advantage in obtaining the research results (Lūka, 2007). Researcher is an interpreter.

On the one hand, the interpretative research paradigm is determined by the researcher's practical interests in English for Academic Purposes activity as the development of the system of external and internal perspectives. On the other hand, the given paradigm corresponds to the social constructivism theory, symbolic interactionism theory and action and activity theories (Lūka, 2007) as well as to the nature of humanistic pedagogy because it creates an environment for the individual development to promote his/her potential (Lūka, 2008). The interpretative paradigm is oriented towards one's conscious activity (Lūka, 2007). It is aimed at understanding people's activity: how a certain activity is exposed in a certain environment, time, conditions, i.e., how it is exposed in a definite socio-cultural context (Lūka, 2007). Thus, it is future-oriented (Lūka, 2007).

2.2. Methodology of the Qualitative Evaluation Research

The methodology of the present qualitative evaluation research is depicted in Figure 2 by the author of the present research.

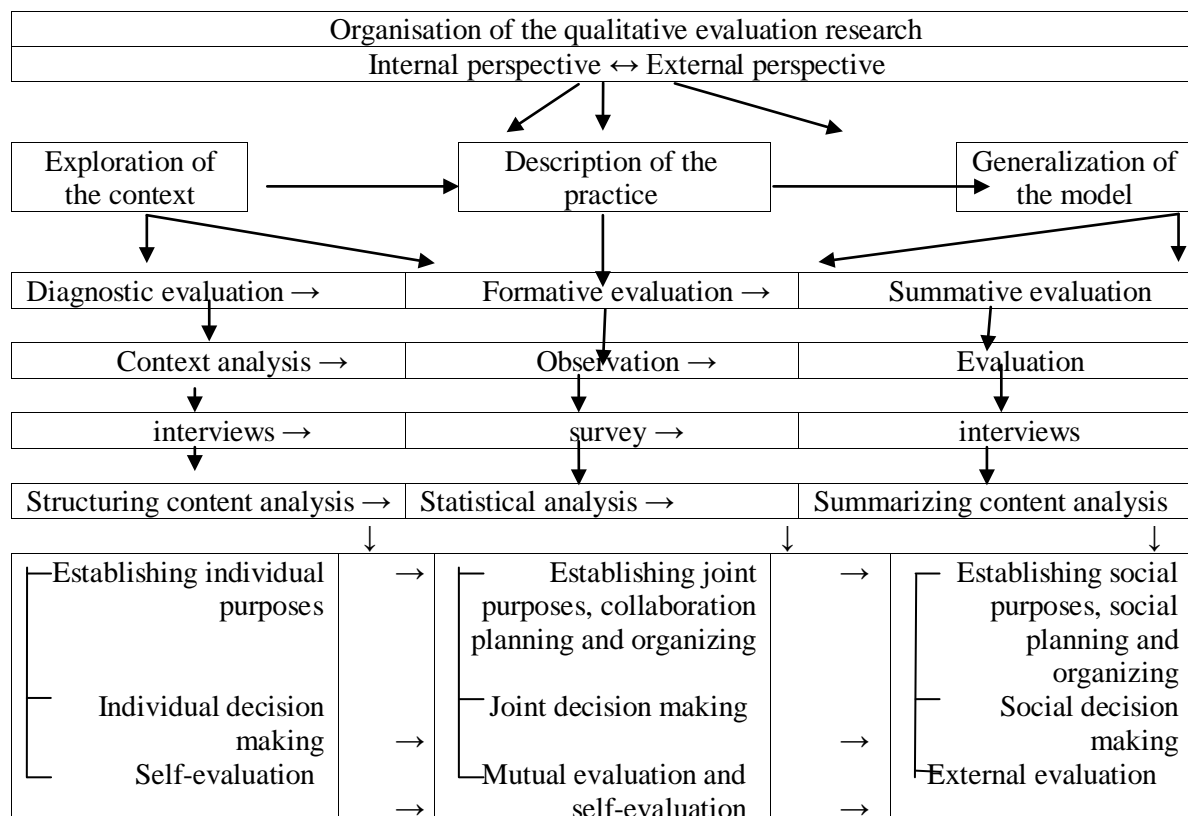


Figure 2: The scheme of the organization model of the qualitative evaluation research to examine efficiency of English studies for academic purposes for the development of students' communicative competence

The model of the qualitative evaluation research indicates how the steps of the process are related following a logical chain: exploration of the context → description of the practice → generalization of the model. The basic directions of the development of the qualitative evaluation research designed by the author of the present research are determined as following:

- from diagnostic evaluation in Phase 1 through formative evaluation in Phase 2 to summative evaluation in Phase 3,
- from context analysis in Phase 1 through description of the practice in Phase 2 to generalization of the model in Phase 3,
- from interviews in Phase 1 through surveys in Phase 2 to interviews in Phase 3,
- from structuring content analysis in Phase 1 through statistical analysis in Phase 2 to summarizing content analysis in Phase 3 and
- from self-evaluation in Phase 1 through internal evaluation in Phase 2 to external evaluation in Phase 3.

The phase of exploration of the context analysis of the qualitative evaluation research is aimed at determining the present situation of English for Academic Purposes activity in promoting the students' motivation and their readiness to implement the joint activity. The description of the practice analyzes differences in the level of features researched. The phase of generalization of the model determines whether the implementation of English for Academic Purposes activity is efficient for the development of students' communicative competence. The phase of generalization of the model shows directions of further research, too.

Evaluation of different levels provides a feedback and interaction among evaluators (Lūka, 2007). The aims of evaluation determined by Hahele (Hahele, 2006) change from diagnostic evaluation in Phase 1 to summative evaluation in Phase 3 through formative evaluation in Phase 2. Diagnostic evaluation is carried out at the course beginning to obtain information on students' knowledge and skills (Hahele, 2006). Then, formative evaluation is organized in the middle of the course to check students' gradual educational progress (Hahele, 2006). And, finally, summative evaluation at the course end reveals whether the students have achieved their aims and could be pointed to the next (a higher) educational level (Hahele, 2006).

The type of evaluation proceeds from self-evaluation in Phase 1 to external evaluation in Phase 3 through internal evaluation in Phase 2. Self-evaluation is defined as the students' process to think, analyze and plan their learning in accordance with criteria worked out together with the educator that results in a report called *self-evaluation* in a written form (Hahele, 2006). Internal evaluation is determined as the process when the educator and students evaluate the student's work in accordance with the joint criteria as well as students and the management of the educational establishment evaluate the educator's work that results in a report called *internal evaluation* in a written form (Hahele, 2006). External evaluation is identified as the process by external experts to evaluate the work of educators, students and the management of the educational establishment in accordance with certain criteria that results in a report called *external evaluation* in a written form (Hahele, 2006).

2.3 Methods of Qualitative Evaluation Research

Methods of the qualitative evaluation research are differentiated into five groups as depicted in Figure 3 by the author of the present contribution.



Figure 3: Methods of the qualitative evaluation research

The empirical methods of each phase of the present qualitative evaluation research are demonstrated in Table 1 by the auhtor of the present research.

Table 1

Empirical methods of the qualitative evaluation research

Phase of the qualitative evaluation research	Method of data obtaining	Methods of data processing	Methods of data analysis	analysis of data validity
Phase 1 Exploratio n of the context	<ul style="list-style-type: none"> - students' questionnaire -students' structured interviews, - educators' semi-structured interviews, - researchers' non-structured interviews 	<ul style="list-style-type: none"> - content analysis - qualitative data (frequences of students' expressions) processing in the AQUAD 6.0 software 	<ul style="list-style-type: none"> - structuring content analysis and 	<ul style="list-style-type: none"> - the method triangulation and - the data triangulation
Phase 2 Descriptio n of the practice	<ul style="list-style-type: none"> - students' surveys, - students' observation, - students' self-evaluation and - students' evaluation 	<ul style="list-style-type: none"> - qualitative data of self-evaluation, internal and external evaluation, with use of content analysis, - quantitative data (students', educators' and researchers' questionnaires) processing in the SPSS 17.0 software 	<ul style="list-style-type: none"> - analysis of students' self-evaluation and - analysis of differences in the level of features researched (frequencies), 	
Phase 3 Analysis of the research results	<ul style="list-style-type: none"> - students' structured interviews, - educators' semi-structured interviews, - researchers' non-structured interviews 	<ul style="list-style-type: none"> - content analysis of the qualitative data 	<ul style="list-style-type: none"> - - analysis of differences in the level of features researched (Mode), - - analysis of correlation among samples by the <i>Pearson's correlation analysis</i>, - summarizing content analysis of external evaluation by external experts 	

The group of data obtaining methods are only presented in the present part of the contribution. Three properly fitted methods are found to be sufficient for a good research (Oganisjana and Koke, 2008). Methods of data obtaining in the present research first include the research context analysis to give an insight into successful possibilities of realization, causal relationship and conditions (Chatterji, 2005). Then, observation of students' social and individual differences is included as an essential method in human pedagogy (Lūka, 2007). And, finally, evaluation provides comprehensive results of the research (Hunter, Brewer, 2003). Hence, methods of data

obtaining move from the context analysis in Phase 1 through observation in Phase 2 to evaluation in Phase 3. Implementation of mixed methods for data obtaining provides the researcher with wide scope of data to study a research question in a more detailed way (Hunter, Brewer, 2003). In order to measure the phenomena the use of mixed methods is provided by different forms of interview, participant observation and documents analysis (Kardoff, 2004).

2.4. Validity and Reliability of the Qualitative Evaluation Research

Validity and reliability of the results of the qualitative evaluation research may be validated as shown in Figure 4 by the author of the present contribution.

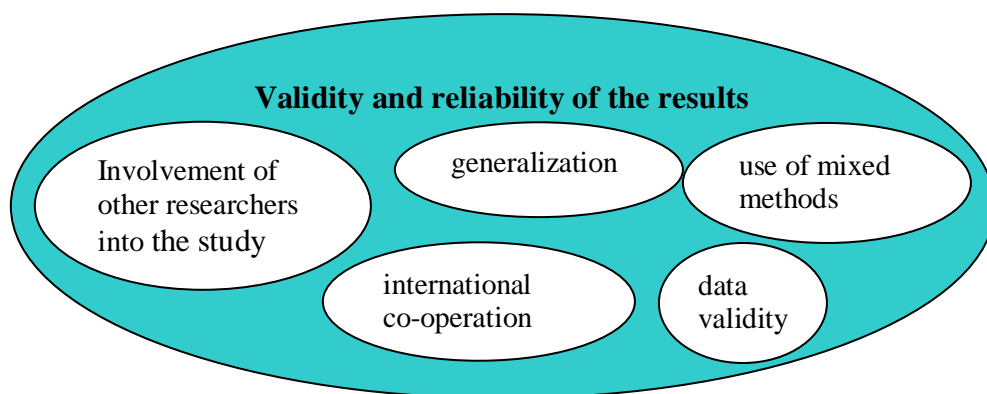


Figure 4: Validity and reliability of the research results

Moreover, the systemic relationship between reliability and validity (Kropļiņš, Raščevska, 2004) may be improved by (Lūka, 2007)

- non-experimental research design,
- the data obtaining methods,
- ordinal data and
- similarly, statistical testing of hypothesis.

Non-experimental research design comprises conducting the research not in a laboratory but in the real environment that provides highly favourable external validity (Lūka, 2007). Observing as the data obtaining method provides highly favourable reliability and internal validity whereas expert assessment emphasizes highly favourable external validity (Lūka, 2007). Ordinal data reveals highly favourable reliability and internal validity while descriptive statistics – external validity (Lūka, 2007). And, similarly, statistical testing of hypothesis provides highly favourable reliability and internal validity meanwhile content analysis – external validity (Lūka, 2007).

3. Research design

3.1. The research purpose and questions

The present research was conducted during the implementation of English for Academic Purposes activity in the *English for Academic Purposes* course within the master programmes *School Management*, *Pedagogy* and *Music Pedagogy* of Riga Teacher Training and Educational Management Academy in Latvia in 2008-2009 to examine efficiency of English for Academic Purposes activity for the development of students' communicative competence in order to promote the quality of studies. Its topicality is determined by ever-increasing flow of information in which an important role is laid to communicative competence to get information and gain experience. The research question is as following: has English for Academic Purposes activity been efficient to promote the development of the students' communicative competence?

3.2. The respondents of the research

The respondents involve seven researchers, four language educators and 75 first year master students of Riga Teacher Training and Educational Management Academy in the 2008/2009 study year, namely,

- 30 students of the professional master's study programme *School Management*,
- 25 students of the professional master's study programme *Pedagogy* and
- 25 students of the professional master's study programme *Music Pedagogy*.

The sample with different cultural backgrounds and diverse educational approaches was selected. 60 of the student teachers had certain expectations from the master programmes and, consequently, from the *English for Academic Purposes* course. The expectations were demonstrated in the answer to the question why they had chosen this programme. The students' communicative competence in English for Academic Purposes in the studies was one of the answers.

The two-year master studies are aimed at facilitating students' research success, supporting preparation for international Ph.D. programmes in the European Union, further specializing in the chosen field and learning in a simulated environment. The aim of the *English for Academic Purposes* course in the two-year masters' programmes is to improve student teachers' communicative competence in English for Academic Purposes for the participation in international research activities. The implementation of English studies for academic purposes gradually proceeds from teaching in Phase 1 to learning in Phase 3 through peer-learning in Phase 2 as depicted in Figure 1.17 by the author of the present research. Hence, each phase of English studies for academic purposes is separated from the previous one, and the following phase is based on the previous one.

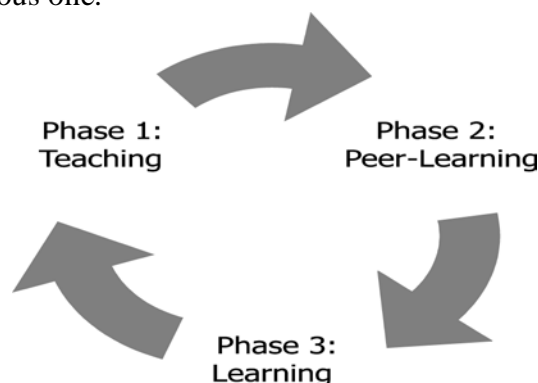


Figure 1.17: Phases of English studies for academic purposes

English for Academic Purposes activity involves various teaching and learning techniques, namely, discussion, prepared talk, communication games and information-gap activities (Zaščerinska, 2009) to promote student teachers' communicative competence in English for Academic Purposes.

3. 3. Research methodology

Efficiency involves quality and effectiveness as depicted in Figure 5 by the author of the present contribution. Quality is an idea of what are the “right things” that we are doing, and procedures for checking that we are “doing things right” (Muresan, 2003). Effectiveness is the aim achievement at a certain quality spending minimal time and energy (Žogla, 2001).

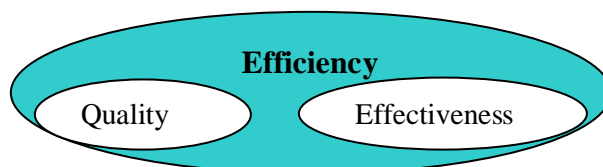


Figure 5: Elements of efficiency

Efficiency of English for Academic Purposes activity involves the relationship between inputs and outputs (Robbins, 2007). Inputs are defined as opportunities of gaining experience whereas

outputs are determined as communicative competence. Moreover, communicative competence is identified as a result – a level of quality of student's activity (Maslo, 2006). English for Academic Purposes activity is efficient if the inputs produce the maximum output (European Commission, 2006).

The focus from an input based teaching and learning process has changed to an outcome based process (Bluma, 2008). Hence, students' communicative competence is the outcome criterion of English for Academic Purposes activity. Evaluation of students' communicative competence is defined as the evaluation with the focus not on the evaluation of the study results but with the focus on the evaluation of the inter-connections between the activity and its results in the united system of criteria (Hahele, 2006) that comprises self-evaluation, internal evaluation and external evaluation (Maslo, 2006).

An explorative research has been used in the research (Tashakkori, Teddlie, 2003). The explorative research has been aimed at the development of general statements which can be tested for generality in following studies with different people in different times (Mayring, 2007). The study consisted of the following stages:

- exploration of the contexts in student teachers' communicative competence in English for Academic Purposes in Latvia through thorough analysis of the documents,
- analysis of the students' feedback regarding their needs,
- data processing, analysis and data interpretation and
- analysis of the results and elaboration of directions of further research.

Data validity in the present research has been provided (Flick, 2004b) by

- the method triangulation and
- the data triangulation.

Further on, the theoretical model of the qualitative evaluation research design described in Part 2 of the present contribution is used to examine efficiency of English for Academic Purposes activity for the improvement of students' communicative competence.

4. Findings of the Research

4.1 Analysis of the Students' Self-Evaluation of the Research Results

In order to find out how each student's communicative competence changed after the implementation of English for Academic Purposes activity, the analysis of the students' self-evaluation of the communicative competence comprised the structured interviews. The structured interviews included three questions as following:

- What is your attitude to English for Academic Purposes activity?
- What have you learned within English for Academic Purposes activity?
- How can you apply this knowledge in your academic field?

The aim of the interviews was to reveal the students' view on English for Academic Purposes activity for the development of students' communicative competence.

For example, Student *F2* thanks for giving a chance to participate in English for Academic Purposes activity: "I learned a lot from the language course. It is very useful in our daily life. From this course I learned how to make a presentation better, and etc." Student *F2* confirms that the learning outcomes, namely, the student's communicative competence, were enriched: "I can communicate with others more confidently."

Comparing the answers of those 10 students in the sample, summarizing content analysis (Mayring, 2004) of the structured interviews reveals the students' positive attitude in the development of their communicative competence. That shows that environment influences the studies and the learning outcomes.

4.2. Analysis of the internal evaluation of the research results

In order to find out how each student's communicative competence changed after the implementation of English for Academic Purposes activity the analysis of the internal evaluation

of the students' communicative competence comprised the data processing, analysis, interpretation of the results of Survey 1 and 2 of 75 first-year master students.

The *Mode* results of the descriptive statistics demonstrate that the level of the students' communicative competence in terms of the students' learning achievements in English for Academic Purposes has developed in Survey 2 (6) in comparison with Survey 1 (2).

The positive changes in the individual results of two surveys of the students' communicative competence demonstrate that all the 75 students have improved the level of the communicative competence in terms of the students' learning achievements in English for Academic Purposes.

The *p*-value results of Pearson's correlation analysis reveal that the difference between the students' learning achievements in English for Academic Purposes in Survey 2 and in Survey 1 is very significant.

Hence, considering judgment to be part of the art of statistics (Gigenzer, 2004), the results of the research reveal that the implementation of English for Academic Purposes activity influenced the development of the student teachers' communicative competence by the students' learning achievements in English for Academic Purposes, determined by the significance in difference between the levels at the beginning and at the end of the present empirical study [$p=,000$].

4.3. Analysis of the external evaluation of the research results

The analysis of the external evaluation of the research results comprised the non-structured interview. The non-structured interviews included one question as following: what is the researcher's view on the present research on English for Academic Purposes activity for the development of students' communicative competence? The aim of the non-structured interviews was to reveal the researchers' view on English for Academic Purposes activity for the development of students' communicative competence.

Researcher *EER1* emphasized use of the phases of English for Academic Purposes activity in studies of other foreign languages. The researcher underlined that English for Academic Purposes activity is clearly- and well-organized. Researcher *EER1* considered that English for Academic Purposes activity provides the development of students' communicative competence.

Researcher *EER2* revealed that the present research on English for Academic Purposes activity for the development of students' communicative competence includes a great deal of valuable discussion.

Researcher *EER3* considered the organization model of English for Academic Purposes activity for the development of students' communicative competence to be a transformative methodology. The researcher emphasized that the idea of positioning the *quasi-concept* within the *quasi-autonomous zone* is fascinating for further research in education. Researcher *EER3* determines that Vygotsky's Law of Development selected could be highly successful in practice because educators can indeed change the typical classroom environment. The researcher stressed that focus on establishing a system allows, first, viewing the overall personality of the learner, and, second, connecting the external with the internal. Moreover, the scheme titled *Organisation of Productive Professional Environment* includes both external and internal factors. This scheme presents the unique approach where the basic directions of the development of the organization model of tertiary teaching and learning designed by the author of the present research proceed

- from existing concept through quasi-concept to concept as well as
- from object-regulation through other-regulation to self-regulation.

The approach provides the student with having the "ability to create knowledge". Moreover, newer constructs that will truly help the student to internalize new material have been developed.

Researcher *EER4* emphasized the conditions, criteria, indicators and levels of the development of students' communicative competence to be important for the innovative process in education.

Researcher *EER5* found the approach used for the development of students' communicative competence "promising and worthwhile".

Researcher *EER6* revealed the present research on English for Academic Purposes activity for the development of students' communicative competence to be "argumentative in which both the methodological and theoretical underpinning are described".

Researcher *EER7* put the emphasis on the use of English for Academic Purposes activity in master and PhD studies. Moreover, the researcher proposed an English for Academic Purposes educator to be a non-native speaker in order to focus the students on the contents of English for Academic Purposes activity.

Summarizing content analysis (Mayring, 2004) of the data reveals that the respondents evaluate English for Academic Purposes activity for the development of students' communicative competence positively. The researchers' external evaluation validates the findings of the present research. Thus, the conclusion can be drawn that the implementation of English for Academic Purposes activity enhances students' communicative competence.

5. Conclusions and Hypothesis for Further Studies

The findings of the present research allow drawing conclusions on the efficiency of English for Academic Purposes activity applied to enhance the communicative competence of 75 first-year master students in the 2008/2009 study year.

Regarding *quality assurance* it is evident that the students' communicative competence has been enriched. Irrespective of levels in the students' initial language capacity, English for Academic Purposes activity has become an effective means of the students' learning achievements in English for Academic Purposes. Moreover, English for Academic Purposes activity has served as a motivating factor to continue language learning in order to improve their communicative competence. The results of the second survey of the communicative competence of 75 first-year master students after the implementation of English for Academic Purposes activity reveal that all the 75 students have improved the level of the communicative competence in terms of the students' learning achievements in English for Academic Purposes. The provided support for students, namely, English for Academic Purposes activity, resulted in the improved students' communicative competence.

Regarding *effectiveness of the educator's contribution to the students' communicative competence* it is evident that the students enriched their achievements with the implementation of English for Academic Purposes activity. English for Academic Purposes activity is positively evaluated by the students, educators and researchers. That shows that experience and environment influence the studies and the communicative competence. Hence, English for Academic Purposes activity for the development of students' communicative competence influences and determines the students' success or failure for acquiring tertiary education and profession as illustrated in Figure 6.

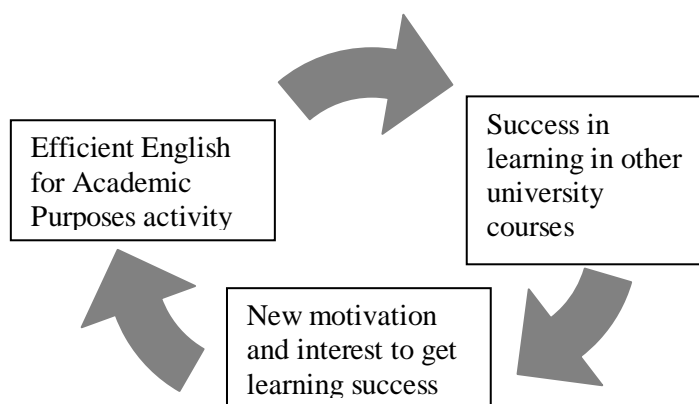


Figure 6: Successful use of English for Academic Purposes activity for the development of students' communicative competence

Thus it might be stressed that English for Academic Purposes activity is efficient if it provides student's learning achievements:

- if students' development of the communicative competence is supported by English for Academic Purposes activity, students better attain learning outcomes, and
- if students' needs are met and a support system is created that would secure their learning achievements, students demonstrate better results of the communicative competence.

The present research has *limitations*. A limitation is the empirical study conducted by involving the students and educators at master level of one tertiary institution. Therein, the results of the study cannot be representative for the whole country. As well as the empirical study outlines the opportunities of the development of students' communicative competence. Nevertheless, the results of the research, namely, the organization model of English for Academic Purposes activity and the qualitative evaluation research, may be used as a basis of the development of students' communicative competence at master level of other tertiary institutions. If the results of other tertiary institutions had been available for analysis, different results could have been attained. There is a possibility to continue the study.

The directions for further research are proposed to include the search for relevant methods for evaluation of each criterion of the development of students' communicative competence as well as data obtaining, processing, analyzing and interpretation in the qualitative evaluation research. The qualitative evaluation research can be also used in empirical studies on English for Academic Purposes activity for the development of students' communicative competence at master level of other tertiary institutions and a comparative research of different countries. Another direction of further research comprises use of the qualitative evaluation research for examining efficiency of English for Academic Purposes activity for the development of students' key competences (European Commission, 2004), namely, mathematical competence and basic competences in science and technology, digital competence, learning to learn competence, social and civic competences, sense of initiative and entrepreneurship, and cultural awareness and expression can be investigated within the qualitative evaluation research.

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ANALYZING A PLAY

If you've ever had to analyze poetry, you'll know how important the details are. Vocabulary, rhythm, meter, and tone are all very important. It is true that analyzing a scene or a play has some similarities to analyzing poetry but, as you'll soon see, analyzing plays has some characteristics all of its own.

Remember, plays were meant to be performed for an audience, not simply read. Try to see a live or recorded version to bring your play to life before you begin your analysis.

1. **Theme**

How has the playwright emphasized the play's theme? Through images? characters? action? and/or direct statements? Is the theme negative? How negative? Where is the theme first introduced? By whom? How does the central action of the play reveal the theme? Does the play's ending reinforce the principle theme? How? Are sub-themes important?

2. **Characters**

Playwrights often try to convey many of their messages through the way they depict characters. Consider points such as whether the character has a major or minor role in the central action of the play, how other characters react to him/her, what happens to the character throughout the play, what changes does he/she undergo, what his/her fate is, his/her place in society, as well as any strengths or weaknesses. What does a character reveal about him/herself through speech and action? How fully developed is the character? Are we led to like or dislike a character?

3. **Actions**

Are the actions physical or mental? Do they seem forced or do they appear to occur naturally? Are they coincidental or are they the result of much planning and scheming? How many people and which characters are involved in, or suffer from, the actions of the play? What are the results of the action?

4. **Plot**

How does the plot evolve from act to act and from scene to scene (do not simply retell what happens)? Is suspense used? How effectively? How do conflicts help develop the plot? What is the significance of any subplots? How unified is the plot? Where is the climax? How is the action resolved in the conclusion? Is the play a tragedy, a comedy? How can you tell?

5. **Soliloquies/Monologues**

At what point in the action do they occur? What do they reveal about the speaker? What is their tone? What is the speaker's mood? Does the speaker talk of taking action or is he/she giving you his/her philosophy of life? Is the speaker's train of thought rational? Treat the soliloquies to the same close reading as you would a poem; for example, consider imagery, symbolism, diction. Are asides used as opposed to soliloquies? to what effect?

6. **Conflict**
Where does the conflict lie? Is it between two characters or within a character or between a character and his/her surroundings? How are they developed? How are they resolved? Is the central conflict reinforced by other conflicts - between minor characters or in the setting (a storm, perhaps.)
7. **Time**
Does the play take place over a short or a long period of time? Does a lot of time elapse between the scenes or in between the important actions? Are the characters preoccupied with time? Is the play set in actual time, where the stage time is the same as real-life time?
8. **Symbolism and Imagery**
Playwrights often use symbolism and imagery. Characters are often representations of something else. Actions, objects, and props may also be symbolic. What images are used? How powerful are they? Does the imagery extend through the entire play, an entire scene, or is it only used once? How does the imagery help bring out the theme?
9. **Key Lines**
Often an entire theme of a play can rest on a single line, as in a Shakespearean scene. The theme of deceit in MacBeth is seen clearly in the line "Look the innocent flower but be the serpent under it." The theme of guilt in MacBeth is also seen vividly in Lady Macbeth's fervent crying, "Out, out damn spot!" and in the way that the action had "murdered sleep" for her. Respond to the emotions lying beneath the written lines. They may be vital to the meaning of the play.
10. **Setting**
Does the setting have a particular significance? Does it add to the mood of the play? Does the setting change and, consequently, the mood or the symbolism involved?

The above points should not simply be applied to each and every play. Instead, think about each play and the separate actions that take place in it. Remember, the closer you read and study a play, the more you will experience its power and beauty. This experience is essential to writing a good paper.

ANALYZING SHORT STORIES/NOVELS

When analyzing fiction, you should consider the plot, setting, characters, point of view, imagery, symbolism, tone, irony, and the theme.

PLOT

Plot refers to what happens in the story - events and thoughts which make up the story's basic structure. The plot is usually composed of an **introduction**, **rising action**, a **climax**, **falling action** and an **ending** that ties the story together. All plots contain a **conflict**: a struggle between two or more opposing forces. The conflict may be internal (person vs. self) or external (person vs. person, person vs. nature, person vs. society, or person vs. fate).

- What is the story about? What are the main events in the story, and how are they related to each other?
- Are the main events of the story arranged chronologically, or are they arranged in another way?
- To what extent is this a "formula" story? How is the story narrated? Are flashbacks, summaries, stories within the story used?
- Is the plot fast-paced or slow-paced?
- How do the thoughts, behaviours, and actions of characters move the plot forward?
- What are the conflicts in the plot? Are they physical, intellectual, moral or emotional? Are they resolved? How are they resolved? Is the main conflict between good and evil sharply differentiated, or is it more subtle and complex?
- What is the climax of the story and at what point in the story does the climax occur?
- Is the ending of the story happy, unhappy, or indeterminate? Is it fairly achieved?
- Does the plot have unity? Are all the episodes relevant to the total meaning or effect of the story? Does each incident grow logically out of the preceding incident and lead naturally to the next?
- What use does the story make of chance and coincidence? Are these occurrences used to initiate, to complicate, or to resolve the story? How improbable are they?

SETTING

Setting refers to the location of a story or novel in terms of place, time, social environment, and physical environment.

Place: the geographical location of the story - a country or a city, a large city or a small village, indoors or outdoors, or both.

Time: the period in history, the season of the year, the day of the month, and/or the hour of the day in which the events of the story occur.

Social environment: the location of characters and events in a particular society and/or a particular social class (lower, middle, or upper class).

Physical environment: the details of the location in which the story takes place. These physical details often indicate the emotional state of the characters or the relationship between characters.

- What is the setting of the story?
- Where and when does the action take place?
- How does the setting affect characters in the story?
- Does their environment give them freedom, satisfaction, or enjoyment, or does their environment make them feel trapped, dissatisfied, or unhappy? Why?
- Be able to describe the social forces and institutions that shape the characters and their lives: political, social, economic, philosophic, religious, educational, etc.
- Determine to what extent, if at all, the characters are influenced by nature.

CHARACTERS

Characters are the people (or animals!) in a story. The term character refers to people's outward appearance and behaviour and also their inner emotional, intellectual, and moral qualities. Most stories have a main character (the protagonist or hero/heroine), whose personality traits move the plot forward and contribute to conflict. Many stories also have at least one minor character, who is not the focus of the story but who still plays an important role. Sometimes characters provide contrasts with one another.

- Who is/are the main character(s) in the story? What does the main character look like?
- Describe the main character's situation. Where does he/she live? Does he/she live alone or with others? What does the main character do for a living, or is he/she dependent on others for support?
- What are some of the chief characteristics (personality traits) of the character? How are these characteristics revealed in the story? How does the main character interact with other characters? Note the degree of complexity of his/her behaviour, thought, and feelings; their appearances, their habits, mannerisms, speech, attitudes and values. What is the main character's attitude towards his/her life? Is he/she happy or sad, content or discontented? Why?
- What sort of conflict is the character facing? How is this conflict revealed? Is it resolved? If so, how?
- What means does the author use to reveal character? Are the characters sufficiently dramatized? What use is made of character contrast?
- Are the characters consistent in their actions? Adequately motivated? Plausible? Does the author successfully avoid stock characters?
- Is each character fully enough developed to justify his role in the story? Are the main characters round or flat?
- Is any character a developing character? If so, is his change a large or a small one? Is it a plausible change for him? Is he sufficiently motivated? Is the change given sufficient time?
- At the end of the story, is the main character different from how he/she was at the beginning of the story? In what way has the character changed? What has caused this change?

POINT OF VIEW

Point of view is the perspective from which a story is told. The author creates a narrator to tell the story. It is through the narrator's perspective (through the narrator's eyes and mind) that readers learn what is happening in a story. **Do not make the mistake of thinking that the narrator of a story is the author.** Remember that the point of view and the narrator are tools created and used by the author in order to tell a story in a certain way. The narrator of a story does not necessarily express the author's opinions.

- What point of view does the story use? Is the story told from a first-person perspective, in which the narrator is one of the characters in the story, and refers to himself or herself as "I"? Or is the story told from a third-person perspective, in which the narrator is not one of the characters in the story or may not participate in the events of the story?
- Is it consistent in its use of this point of view? If shifts are made, are they justified?
- What are the advantages of the chosen point of view? Does it furnish any clues as to the purpose of the story?
- Is the narrator reliable or unreliable? Does he/she have a limited knowledge or understanding of characters and events in the story? Does the narrator know almost everything about one character or every character, including inner thoughts?
- Look for a first person narrator, an omniscient narrator (one who knows all and tells all), a "central observer," who seems to be looking over a main character's shoulder and seeing more than the character possibly can.
- Decide whether the narrator assists the story or needlessly confuses it.
- Does the author use point of view primarily to reveal or conceal? Does he ever unfairly withhold important information known to the focal character?

IMAGERY

Imagery refers to the collection of images in a work of fiction: the mental pictures created by the author's words. Writers use concrete images to go beyond physical description in order to express feelings and states of mind. Most images are created through words that appeal to the reader's five senses.

For example, a pink flower may appeal to the reader's sense of sight or smell and bring forth pleasant associations with springtime or a holiday memory. The colour green suggests youth and life; white, purity.

- What scenes, moments, descriptive passages, phrases, or words stand out in your reading of the story?
- Did a particular image make you feel happy, or frightened, or disturbed, or angry? Why?
- Which of your five senses did this image appeal to? · What do you associate with this image, and why? What do you think the author wants you to feel about a certain image?
- How do you think your reactions to the imagery in the story contribute to the overall meaning of the story?

SYMBOLISM

A symbol is something that represents something else. It is an image of an event or a physical object (a thing, person, or place) that is used to represent something non-physical such as an idea, a value, or an emotion. Authors use symbols to suggest meaning. A heart, for example, symbolises love. One symbol may suggest more than one meaning.

- What are some of the symbols in the story?
- Are there any objects which seem to have a symbolic meaning? What are their meanings?
- Do any people act as symbols in the story? What do they represent?
- Do aspects of the story's setting seem symbolic? In what way?
- Is one symbol used throughout the story or do the symbols change?

TOPE

Tone refers to the author's attitude or position toward the action, characters, narrator, subject, and even readers of the story. To determine the tone of a story, the reader must examine the language the author uses and decide what effect the author's choice of words has.

- What is the author's attitude toward actions or events?
- Is the story humorous or tragic or frightening? Does the author want you to laugh or cry, to feel happy or sad, to experience anger or fear?
- What is the author's attitude toward characters or the narrator? Does the author like or dislike, trust or mistrust the characters or the narrator? Is the author sympathetic toward, admiring of, hostile toward, critical of, or sentimental about one or more of the characters or the narrator?
- What is the author's attitude towards the subject matter? How does the author feel about an idea or concept? Is the author sarcastic about, indifferent to, bitter about, curious about, thrilled by, critical of, outraged about, shocked by, frightened about, scornful of, sentimental about, or sad about a subject such as love, death, marriage, family, government, social class, money, religion, or war? What is the author's attitude towards the subject matter? How does the author feel about an idea or concept? Is the author sarcastic about, indifferent to, bitter about, curious about, thrilled by, critical of, outraged about, shocked by, frightened about, scornful of, sentimental about, or sad about a subject such as love, death, marriage, family, government, social class, money, religion, or war?

IRONY

Irony refers to the unexpected difference or lack of agreement between appearance and truth or between expectation and reality. Irony is apparent when an author uses language to create a deliberate contrast between appearance (what seems to be true) and truth (what is true), or between expectation (what was hoped for) and reality (what actually happens). Often readers know or understand something that a character in a story does not.

- Is the situation ironic? Is what happens in the story different from what you or what characters hoped for or expected (for example, when a character expects that a certain action will result in victory when in fact that action results in defeat)?
- Do characters have ironic thoughts? Does a character believe something that is actually different from the truth (for example, when Character A believes that Character B is a good person, but the truth is that Character B is evil, so that Character A's trust in Character B results in disaster)?
- Do characters say things that are ironic? Does a character say something that, either intentionally or unintentionally, means the opposite of what it seems to say (for example, when Character A says to Character B, "I understand you now" and Character B interprets that to mean, "I believe you, I trust you" and acts accordingly; but Character A really means, "I understand now that you are a deceitful person and I don't trust you anymore")?

THEME

A theme is a truth that a story reveals. A theme is rarely directly stated by the author. Instead, the reader must discover the theme by questioning and examining the meaning from details in the story. Usually themes deal with general areas of human experience, for example: the nature of humanity or society, the relationship of human beings to the environment, or the question of moral responsibility.

- What was the author's purpose in writing the story?
- Does the story have a theme? What is it? Is it implicit or explicit?
- Is there more than one theme? Does the theme support or oppose popular notions of life? Does the theme offer a new insight into human experience or does it support an old (traditional) one?
- What lesson or message does the author want the reader to understand from the story?

GENERAL QUESTIONS:

- What light is thrown on the story by its title?
- Did you enjoy reading the book? What aspects of the book gave you pleasure, and why? Does the story chiefly offer escape? purpose?

HOW TO ANALYZE A POEM

1. TO BEGIN

Read the poem all the way through *at least twice*. Read it aloud. *Listen* to it. Poetry is related to music, so the sound is important. You listen to your favourite CDs many times; the principle is the same. It takes time to fully appreciate and understand a work of art. Make a note of your first impressions or immediate responses, both positive and negative. You may change your mind about the poem later, but these first ideas are worth recording.

2. LITERAL MEANING AND THEME

Before you can understand the poem as a whole, you have to start with an understanding of the individual words. Get a good dictionary. Look up, and write down, the meanings of:

- words you don't know
- words you "sort of know"
- any important words, even if you do know them. Maybe they have more than one meaning (ex. "bar"), or maybe they can function as different parts of speech (ex. "bar" can be a noun or a verb). If the poem was written a long time ago, maybe the history of the word matters, or maybe the meaning of the word has changed over the years ("jet" did not mean an airplane in the 16th century). An etymological dictionary like the Oxford English Dictionary can help you find out more about the history of a particular word.

Use an encyclopaedia or the Internet to look up people and places mentioned in the poem. These **allusions** may be a key to the poet's attitudes and ideas.

As you pay attention to the literal meanings of the words of the poem, you may see some patterns emerging. These patterns may relate to the **diction** of the poem: does the poet use "street talk" or slang, formal English, foreign language phrases, or jargon?

Your goal, now that you've understood the literal meanings, is to try to determine the **theme** of the poem – the purpose the poet has in writing this poem, the idea he wants to express. In order to discover the theme, however, you need to look at the poem as a whole and the ways the different parts of the poem interact.

3. TITLE

Start your search for the theme by looking at the title of the poem. It was probably carefully chosen. What information does it give you? What expectations does it create? (For example, a poem called "The Garden of Love" should cause a different response from the one called "The Poison Tree.") Does the title tell you the subject of the poem (ex. "The Groundhog")? Does the title label the poem as a specific literary type? (ex. "Ode to Melancholy"; "Sonnets at Christmas") If so, you should check what characteristics such

forms have and discuss how the poet uses the "rules." Is the title an object or event that becomes a key symbol? (see Language and Imagery)

4. TONE

Next you might consider the tone. Who is speaking? Listen to the voice. ? Is it a man or a woman? Someone young or old? Is any particular race, nationality, religion, etc. suggested? Does the voice sound like the direct voice of the poet speaking to you, expressing thoughts and feelings? Is a separate character being created, someone who is not necessarily like the poet at all (a persona)?

Is the speaker addressing someone in particular? Who or what? Is the poem trying to make a point, win an argument, move someone to action? Or is it just expressing something without requiring an answer (ex. A poem about spring may just want to express joy about the end of winter, or it may attempt to seduce someone, or it may encourage someone to go plough in a field.

What is the speaker's mood? Is the speaker angry, sad, happy, cynical? How do you know?

This is all closely related to the subject of the poem (what is the speaker talking about?) and the theme (why is the speaker talking about this? What is the speaker trying to say about this subject?).

5. STRUCTURE

How is the poem organized? How is it divided up? Are there individual stanzas or numbered sections? What does each section or stanza discuss? How are the sections or stanzas related to each other? (Poems don't usually jump around randomly; the poet probably has some sort of organization in mind, like steps in an argument, movement in time, changes in location or viewpoint, or switches in mood.)

If there are no formal divisions, try breaking down the poem sentence by sentence, or line by line. The poet's thinking process may not be absolutely logical, but there is probably an emotional link between ideas. For example, you might ask a friend to pass mustard for a hotdog and suddenly be reminded of a summer romance and a special picnic. It doesn't look rational from the outside, but it makes emotional sense.

A very controlled structure may tell you a lot about the poet's attitude toward the subject. Is it a very formal topic? Is the poet trying to get a grip on something chaotic? A freer poetic form is also worth examining. What is appropriate or revealing about the lack of structure?

6. SOUND AND RHYTHM

Poetry is rooted in music. You may have learned to **scan** poetry-to break it into accented/unaccented syllables and **feet** per line. There are different types of **meter**, like

iambic pentameter, which is a 5-beat line with alternating unaccented and accented syllables. You can use a glossary of literary terms to find a list of the major types of meter.

Not all poems, however, will have a strict meter. What is important is to listen to the **rhythm** and the way it affects the meaning of the poem. Just like with music, you can tell if a poem is sad or happy if you listen carefully to the rhythm. Also, heavily stressed or repeated words give you a clue to the overall meaning of the poem.

Does the poem use "special effects" to get your attention? Some words take time to pronounce and slow the reader down (ex. "the ploughman homeward plods his weary way" echoes the slow plodding pace). Other words can hurry the reader along (ex. "run the rapids"). If you are unfamiliar with the terms **alliteration**, **assonance** and **onomatopoeia**, you can look them up and see if they apply to your poem-but naming them is less important than experiencing their effect on the work you are examining.

Does your poem rhyme? Is there a definite rhyme **scheme** (pattern of rhymes)? How does this scheme affect your response to the poem? Is it humorous? Monotonous? Childish like a nursery rhyme? Are there **internal** rhymes (rhymes within the lines instead of at the ends)? If you read the poem aloud, do you hear the rhymes? (They could be there without being emphasized.) How does the use of rhyme add to the meaning?

Certain poetic forms or structures are supposed to follow specific "rules" of rhyme and meter (ex. sonnets or villanelles). If you are studying a poem of this type, ask yourself if the poet followed the rules or broke them-and why.

Different parts of a poem may have different sounds; different voices may be speaking, for example. There are lots of possibilities. No matter what, though, the sound should enforce the meaning.

7. LANGUAGE AND IMAGERY

Every conclusion you have drawn so far has been based on the **language and imagery** of the poem. They have to be; that's all you have to go on. A poem is only words, and each has been carefully chosen. You began by making sure you understood the dictionary meanings of these words (their **denotative** meaning). Now you have to consider their visual and emotional effects, the symbols and figures of speech (the **connotative** meaning).

Look for the concrete pictures, or **images**, the poet has drawn. Consider why these particular things have been chosen. If an owl is described, does that set up a mood, or a time of day? If a morning is called "misty", what specific effects does that have? Are certain **patterns** built up, clusters of words that have similar connotations? For example, descriptions of buds on trees, lambs, and children are all pointing toward a theme involving spring, youth and new birth.

Symbolism is also often used in a poem. A **symbol** is an event or a physical object (a thing, a person, a place) that represents something non-physical such as an idea, a value, or an emotion. For example, a ring is symbolic of unity and marriage; a budding tree in spring might symbolize life and fertility; a leafless tree in the winter could be a symbol for death.

Poets use techniques and devices like **metaphors, similes, personification, symbolism** and **analogies** to compare one thing to another, either quickly and simply ("He was a tiger") or slowly over a stanza or a whole poem (an extended metaphor like this is called a **conceit**). (You can check the Vanier Exit Exam Guide for explanations of common techniques and devices.) Work out the details carefully. Which comparisons are stressed? Are they all positive? How are they connected? A description of birds flying could have any number of meanings. Are the birds fighting against the wind? Soaring over mountains? Circling a carcass? Pay close attention and pick up the clues.

Poems, like music videos and movies, employ a series of images and symbols to build up mood and meaning. You need to take time to feel the mood and think about the meaning. If you have specific problems or poems to consider, come to The Learning Centre, speak to your teacher, or ask at the library for books that will help.

Now that you have considered some of the key elements of the poem, it is time to step back and decide **what the poem means as a whole**. To do this, you need to **synthesize** (combine) the separate parts of your analysis into **one main idea**--your idea about what the poet is trying to say in this poem.

What is the poet trying to say? How forcefully does he or she say it and with what feeling? Which lines bring out the meaning of the poem? Does the poet gradually lead up to the meaning of the poem or does he or she state it right at the beginning? The last lines of a poem are usually important as they either emphasize or change the meaning of the poem. Is this so in the poem that you are analyzing?

Many thanks to Pat Salmon

The Poetry of B.S. Al-Sayyab: Myth and the Influence of T.S. Eliot

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Abstract

This article argues that B.S. Al-Sayyab's exploitation of mythical/symbolic patterns manifests the influence of T. S. Eliot's poetry. However, Al-Sayyab revived the ancient mythology of his country and transferred this classical and Anglo-American tradition to create committed Arabic poetry that tackles the praxis of life and reflects the historical situation of the Arab region, especially that of his country Iraq. We examine Al-Sayyab's poetry in a context which reflects the socio-political disturbances in the Arab region. Al-Sayyab did not simply copy Eliot's techniques and themes. Rather, he blended them with his own mythical vision to create rich and universal poetry without sacrificing the national orientation of his work. The relationship between both poets is one of subversion and modification and not necessarily one of easy influence. Al-Sayyab improved the myths employed by Eliot and tweaked them to produce committed, yet universal, poetry. He used myth to enrich his poetry and give it a universal orientation. Importantly, he used myth as a structuring device to juxtapose the current subjects of his poems against remote and mythical ones.

Keywords: Myth, Poetry, Eliot, Al-Sayyab, Modernism, Comparative Literature.

I. Introduction: International Modernism and Influence Relations

Bader Shaker Al-Sayyab (1926-1964) was one of the prolific poets of modern Arabic poetry who brought the movement of "modernism" to Arabic literature. Modernism was an intellectual and artistic awareness that went beyond propaganda and geographical boundaries. In this part of the world, it resulted from an internal alteration in the human soul with regard to the world and the need of poets to take control over their artistic works and revolutionize them in a context that suits the social, economic, and political disturbances in the Arab world, especially in the aftermath of WWII in the Arab region. Al-Sayyab was one of the poets who were conscious of a need to make modern Arabic poetry face the challenges of modernism and revolutionize art forms and content. According to Haidar, Al-Sayyab is "a creator of the revolution in modern Arabic poetry" (7). In the mid of the twentieth century, poetic devices

were available for Arab poets who later used these devices to interact with the new trends and movements. In particular, poets were exposed to symbolism and surrealism; more importantly, the sequences of the Palestinian disaster of 1948 urged new poetic themes and devices. One group of poets resorted to prosaic poetry because of their lack of the poetic potential, and another group—to which Al-Sayyab belonged—was attracted to modernism and committed to its doctrines, thus expressing high awareness by using symbolic images with mythical forms and themes. The new Arabic poetry, Haidar argues, is characterized by the use of “abstract symbols and imaginative images rather than direct expression” (7). This modernist Arabic poetry became allusive, suggestive in nature in line with its European and Anglo-American modernist counterparts.

Al-Sayyab was influenced by the English romantic poets like Wordsworth, Shelley, and Keats. He dedicated poems to them and even translated some of their works and incorporated them in his work (Baidoun 44-45). However, modernists like Eliot influenced him more, especially in his mature poetic stage. He was influenced by English poetry and “an admirer of T.S. Eliot and Edith Sitwell” (Haidar 8). His internalization of modernist themes and techniques does not surprise us because modernism was an international movement in range, conception, and impact. As the most distinctive voice of Arab modernism, Al-Sayyab developed “a hybridized poetics” addressing “the new realities” emerging in the Arab region “in the post-WW II era” (Gohar “Eliot's Modernism” 42, 47). He laid down the origins of modernism in Arabic poetry through his eloquent use of articulate diction and (the Eliotic) free verse style. Azouqa acknowledges the impact of Eliot and his *The Waste Land* poem on modern Arabic poetry like that of Al-Sayyab, Al-Bayati, and Al-Mala'ikah, a poetry that breaks with the tradition of classical poems, adopts free forms of verse, uses myth, and employs metaphorical expressions using imagery and symbolism (“Metapoetry” 47-48).

This huge transition from the conventional poem of al qasidah to al-shi'r al-hurr, literally free verse, plays a significant role in affecting the poetic outcome of Arab poets; particularly, Al-Sayyab transfers his admiration of Eliot's techniques and symbolic style to go “beyond the general limitation of the romantic experience” (Badawi *Introduction* 251), which is manifested in his 1954 poetic collection “The Rain Song” “Unshudat al-Matar.” This collection would not be substantially praised and recognized only for the use of free verse, but also for the exploitation of imagery and its mythical and symbolic patterns, which Al-Sayyab took from Eliot. Al-Sayyab relied on Eliot and adopted his poetry, taking from Greek and Roman traditions and Western motifs and biblical allusions what fits the Arabic and Islamic context. He creatively transferred this tradition to produce committed poetry tackling the praxis of life and reflecting the historical dimension of the Arab region, especially that of Iraq. According to Gohar, Al-Sayyab used Eliot's poetry “as an intertext” not to “dismantle the Western literary canon but to challenge local hegemony, which is an extension of the colonial legacy” (“Eliot's Modernism” 41). In this regard, he used universally known myths to serve local contexts, thus also universalizing such local contexts and giving them a mythical status for readers across the globe.

Emran confirms influence relations, but she argues that Al-Sayyab was “highly individual and independent” as he “resorted to the rich legacy of his own homeland to revive memories of the splendor of ancient Mesopotamia” (V). So, if he presented Eliotic issues and used similar symbols and techniques or images, he used them in a different way and for different ends. He used the myths of Tammuz and Ishtar to give a different depth to his work rooted in the cultural heritage of his country. Therefore, he came to be known as the Tammuzi poet. Gohar significantly states the following: “Writing at the crossroads within western tradition and outside it, Al-Sayyab assimilates Eliot's urban motifs and modernist discourses transforming them into a poetics of confrontation to challenge local hegemony and oppression” (“City/Country” 203). Gohar argues that in the poetry of Al-Sayyab “Eliot's western narratives and poetic techniques are recycled, disseminated and developed in the form of a poetic construct probing socio-political issues of great ramifications on the national and

regional levels in the post WWII era" ("City/Country" 185). Having ascertained general influence relations, it is also our aim to examine both poets' approach to myth (fertility myths and vegetation rites in particular) from the same comparative approach due to the insufficiency of critical scholarship on this specific issue. Saying that Al-Sayyab was influenced by Eliot's poetry, or Western poetry in general, may not be particularly new. What is more important is a detailed discussion of the employment of myth in a broad selection from Al-Sayyab's poems. Al-Sayyab significantly used myth to enrich his poetry and give it a universal orientation. More importantly, he used myth as a structuring device to allow him to juxtapose the current subjects of his poems against remotely suggestive and mythical ones.

As Bloom argues in his study of the relationship between tradition and individual poets, "But poetic influence need not make poets less original; as often it makes them more original, though not therefore necessarily better" (7). Arguing that Eliot influenced Al-Sayyab is not necessarily saying that the former is better than the latter. Influence relations enrich literature and give it new directions. Eliot describes this influence phenomenon in his 1919 essay "Tradition and the Individual Talent" and shows the relationship between the past and present in the process of creativeness. Eliot argues that "not only the best, but the most individual parts of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously" (2171). A poet's mature period of creativity is influenced by one's ancestors, by a tradition of the past in which the writer's personality disappears. To quote him at length, Eliot—speaking of influence relations—memorably writes:

Yet if the only form of tradition...consisted in following the ways of the immediate generation before us in a blind or timid adherence to its successes, 'tradition' should positively be discouraged. We have seen many such simple currents soon lost in the sand; and novelty is better than repetition. Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labor. It involves, in the first place, the historical sense, which we may call nearly indispensable to anyone who would continue to be a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his own contemporaneity. (2171)

In a sense, Al-Sayyab internalized a "historical sense" that allowed him to see his poetic potential as part of a tradition of predecessors, but without sacrificing his own unique vision or poetic genius. Adopting free verse allowed Al-Sayyab to find a medium that facilitates the soft transition between prose and poetry, by using dramatic elements (Moreh 236), and other principal devices borrowed from Eliot's poetry, such as parentheses for comparing two situations with a relevant one (Moreh 236-37) or using brackets to show the correlation in thoughts between past and present, thus showing the connection between thoughts and emotions (Moreh 237). Later, Al-Sayyab illustrated through his collection "Unshudat al-Matar," what Eliot refers to in his essay on "Hamlet" as "objective correlative" (Moreh 237), Eliot's doctrine that "originality of expression must rely on a correlation between external facts and emotions" so that poets avoid expressing emotions directly (Moreh 237). This way, Al-Sayyab brought his use of poetic symbols and images to a peak and gave some of his symbols a mythical status without exhausting his treatment of his themes.

In "Hamlet and His Problems", Eliot finds in the "objective correlative" the "only way of expressing emotion in the form of art" (para. 7). He defines it as "a set of objects, a situation,

a chain of events which shall be the formula of that *particular* emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked" (para. 7). In this technique, a series of intensive images that do not seem to be related juxtapose against each other and move smoothly to cohere in the readers' minds. Eliot defines this technique as an evocation of the emotion through combining a series of objects, external facts, and situations which must end in sensory experience (Moreh 238). Using the objective correlative is part of creating symbolic and suggestive poetry within the modernist tradition. Al-Sayyab was able to express his thoughts and emotions using Eliot's objective correlative, which can be a quotation from another poem, a proverb, a folktale, or even a Qur'anic or Biblical allusion. He also employed Eliot's theory of depersonalization which proposes that art is more about transferring the subjectivism of emotions from the personal to the universal, and thus to the mythical.

Eliot's influence on Al-Sayyab was both thematic and stylistic. The elements of imagery that Al-Sayyab used enabled him to abandon his romantic subjectivism to make a distinct shift engaging his poetry in the critical issues of his age and modernize his poetry. This study tackles the use of imagery in its mythical and symbolic forms in Eliot's *The Waste Land* and how Al-Sayyab employs these elements. We set an analogy between Eliot's use of poetic devices and his critique of the city in *The Waste Land* and Al-Sayyab's occupation with the same themes and similar poetic devices. We examine Al-Sayyab's universalizing of his poetry in a context which reflects the socio-political disturbances in the Arab region, particularly in his hometown, Jaikur. The significance of this study stems from the scanty number of comparative English studies on both Eliot and Al-Sayyab and this study's focus on the employment of myth as a thematic link and a structuring device.

In a comparative study on Eliot and Al-Bayati, Azouqa writes that one analogy between the two poets is "their shared outlook on the function of poetry, particularly the importance of connecting artistic innovations to the nature of socio-political circumstances of the age" ("Defamiliarization" 192). For one critic, Eliot's poetry "changed the form and technique of Arabic poetry—as well as its contents—to an extent that has no precedent in the whole history of Arabic poetry" (Moreh 216). This included the use of myth, symbol, and legend. Such an approach would "save the poet from direct statement and add freshness to his poetry" (Moreh 246). Thus, modern Arab poets adapted Eliot's evocative techniques "to express their own problems and the problems of the Arab world: poverty, illiteracy, sickness and exploitation" (Moreh 266). For Lo'lo'ah, Al-Sayyab took from Eliot the allusive nature of images to create and convey the meaning instead of direct reporting (68-69). Therefore, he uses margin notes and explanations and even references to other poets just as Eliot does in his poem. The relationships between Eliot's images and symbols is not logical but rather emotional (Lo'lo'ah 182). This style Al-Sayyab adopted—as will see in the next section—works by suggesting and using images rather than direct reporting, which justifies the use of symbols and myth. It can be concluded from the above discussion that influence relations between Eliot and Al-Sayyab are not new; it is our comparative approach to myth that is expected to be significant.

II. The Employment of Myth in Al-Sayyab and Eliot

Myth has a strong presence in the poetry of Al-Sayyab. This should not come as a surprising fact if we consider that Al-Sayyab grew up listening to traditional stories and myths in his grandparents' houses like those of Sinbad, Antara, Abu Zaid el Hilali which later enriched his poetry (Baidoun 16). At the same time, he was a committed writer concerned with the issues of the Arab man in general (Baidoun 63). Myth is symptomatic of his universal vision, relevance, and embrace of external influences.

But why would a poet like Al-Sayyab resort to myth? Eliot in "Ulysses, Order, and Myth" finds in Joyce's *Ulysses* an important expression of its age. The novel's mythical parallels serve as "a way of controlling, of ordering, of giving a shape and significance to the immense panorama of futility and anarchy which is contemporary history." Similarly, and few decades after Eliot's article, Northrop Frye's well-known work *Anatomy of Criticism* gave an account of myth and archetypes in literature as structuring devices with patterns of imagery having conceptual meaning. For Eliot, then, the need for myth is justified by cultural decline. For Baidoun, Al-Sayyab was attracted to myth due to its indirect nature and ability to evade political oppression through symbol (71). Myth dislocates social and political realities and projects them by way of juxtaposition. It is used to illustrate a worldview by explaining people's beliefs and practices. Like Eliot, Al-Sayyab finds in myth an urgent socio-political and cultural need and a means of explanatory juxtaposition. In a lecture delivered in Rome about commitment and non-commitment in modern Arabic poetry, Al-Sayyab once acknowledged the influence of Eliot as far as the issue of making poets aware of such myths other poets were not sensitive about, no more (Baidoun 71, 82). One good reason for using symbolic myth in literature is given by Al-Sayyab himself in 1957 as the dominance of matter over spirit and materialism over the soul which impacted artistic values and impoverished expression (Kilani 130). This seems logical if we consider how the use of myth is different for each poet. In Eliot, the waste land of his famous 1922 poem of that title is the land of the dead, and his mythical vision is somewhat apocalyptic. Al-Sayyab is more optimistic, and he believes in rebirth from decline. His hope differentiates him from Eliot. Moreover, manipulating myth to serve local contexts of socio-political commentary is another major difference from Eliot (although we can argue the case that Al-Sayyab was also building on Eliot's social and cultural critique of post-war Europe).

In what follows, we discuss a few aspects of Eliot's impact on Al-Sayyab; mainly, we discuss the city as a mythical theme, fertility myths and legends, and finally some scattered mythical symbols in Al-Sayyab's poetry. The analysis reveals that myth is not contingent in Al-Sayyab's poetry. It is used to build and develop poems and endow them with socio-political and cultural import. And aside from the mythical symbols used separately in each poem under discussion, Al-Sayyab built a mythical scheme in his poetry whereby myth is organic and fundamental to his poetry when examined collectively. Had Eliot's influence on Al-Sayyab been whimsical, and had the Western modernist tradition he absorbed been superficial, Al-Sayyab would not have produced such a sustained and integral mythical poetry.

A. The City as a Mythical Theme: "Jaikur and the City"

Critics of Eliot's poetry know that he used Western cities "as paradigms of a dying civilization" (Gohar "Eliot's Modernism" 43). In line with the modernist tradition he embraced, Al-Sayyab's treatment of some cities elevates them to the level of mythical ones. In "Jaikur and the City," Jaikur, the poet's village, is a mere dream and its resurrection is unattainable for the poet. He is attached to this dream although he realizes that it cannot be achieved. Hereafter, the resurrection of Jaikur represents the rebirth and liberation of the nation. When Jaikur is oppressed, it represents death and destruction, and when it is green it is a symbol of life. Jaikur becomes a mythical symbol of life, death, and rebirth:

And Jaikur is green,
the dusk has touched
the crests of her palm trees
with sorrowful sun. My path
went to her, like a lightening flash
it showed and vanished, splendor returned, kindling the road
until it lit the city, and under the bandages
could be seen the wounds on my hand:

they were scorchmarks.
(Jayyusi *Modern Arabic Poetry* 432)

Jaikur for the bereaved poet is an archetypal image of innocence, simplicity, and happiness. It is also a mode of spiritual being for the speaker. Al-Sayyab begins “Jaikur and the City” with a descriptive comparison between the vile city, which he describes as if it were robes that coil around him and his village, Jaikur. He cannot get to Jaikur and its beautiful fish and breathtaking sunrise or sunset touching the palm-trees. The poem depicts feelings of loneliness and alienation of the poet who cannot bear this new life of oppression and exile. Thus, Jaikur becomes a symbol for innocence, purity, and virtue. The strong feeling of being under siege and in prison while living the appetites of life in the dystopian city is like cords that coil around the poet's neck stifling his very being.

Eliot depicts his urban and barren waste land as deprived of its values and traditions. He builds his poem in a fragmented way to communicate a sense of the urban waste land. This intensive “metropolitan imagery, adapted from Eliot's poetry,” (Jayyusi *Modern* 194) is employed by Al-Sayyab to stress the persistence of desolation that results in the “spiritual murder of both the poet and the village” (Gohar 194). Al-Sayyab employs popular folklore, telling the story of villagers who go to the city and never come back:

These are streets of which drowsy hearthside legends say:

From them no more than from the shore of death
has any traveler through night returned,
as if there
echo and silence were wings of the Sphinx,
two wings that jut from buried rock through the subsoil. (Jayyusi *Modern* 432)

In *The Waste Land*, Eliot uses such poetic devices along with mythology to create a vast image of his “unreal city” of death. Similarly, Al-Sayyab connects folkloric tales with myths to create a domestic image of Baghdad, the vile city, so he alludes to the Sphinx myth, an Egyptian symbol, to depict an atmosphere of death in the streets. In classical mythology, the monstrous sphinx sits on a rock outside Thebes terrorizing and killings the city's citizens who cannot solve its riddle. Using such myth allows Al-Sayyab to criticize political tyranny and corruption associated with city life in Iraq and, by implication, the Arab world. This sphinx is, according to Al-Sayyab, “a symbol of the tyrannical regimes governing Iraq in the 1950's” (Gohar 195). There is another allusion in the same line that engages the Islamic and Qur'anic heritage. Al-Sayyab alludes to the story of prophet Moses (Gohar 195), when god responds to the summons from the prophet when he prayed to Allah to provide him and his thirsty people with a spring of water in the rocky desert; Al-Sayyab draws an analogy by the rock describing the sterile and barren city (Gohar 195). In Eliot's *The Waste Land*, there is shadow under this red rock—“(Come in under the shadow of this red rock)” (*The Waste Land* L. 39)—which refers to the neglected churches of London and their religious rituals. Al-Sayyab's water or “rain” does not bring fertility, nor does it revive the earth. According to Al-Sayyab, these times can never witness any miracle, like the miracle of the prophet Moses, which is able to “restore fertility” in the sterile cities of the Arab world (Gohar 195); therefore, he depicts this city with all its bankruptcy and maliciousness as an inferno on earth.

Eliot's influence on Al-Sayyab is manifested throughout “Jaikur and the City”. In particular, Al-Sayyab uses Eliot's objective correlative in describing Baghdad, the personification of evil and corruption; he engages the Qur'anic and Biblical narratives of Adam and Eve and their temptation in paradise, as when they had to conceal their sexual organs with a few leaves of fig tree, to represent the Arab regimes and the political scandals committed by dictators unable to conceal their sins and stripped of their façade of sanctity (Gohar 196). The *Waste Land* inhabitants of Eliot are dead in life. They choose to be buried in sin rather than die and

be buried in a decent way. Likewise, Al-Sayyab's dwellers of the city, who have claws, cannot realize the value of living and have altered into beasts of prey due to lack of love, innocence, and spirituality. Using this horrifying image, Al-Sayyab wishes for these city dwellers to take off their claws and restore their innocence and mercy toward each other. Thus, fertility of Jaikur is an objective correlative of sterility and moral emptiness of the city which Al-Sayyab condemns (Gohar 196). Al-Sayyab laments the decadence of the natural world and the dominance of the metropolitan society of the city which substitute the palm trees in Jaikur.

Jaikur is juxtaposed against the vile city through a series of images of fertility and growth; by contrast, the city is associated with death and loss. Al-Sayyab portrays the condemnation of city over Jaikur by connecting the elements of reality to those of symbol, the conditions of present to tradition, and truth to dream, that is "the crop of famines of the city's double Eden" (Jayyusi *Modern* 434). A sinful city is like a paradise lost and never regained. On the other hand, Jaikur's paradise is attainable only in dreams and at night, not in the waking reality of the city. In addition, the starving of the city's dwellers is juxtaposed to millstones of flame. Al-Sayyab supports this image by alluding to heritage, the Babylonian tradition of ancient Iraq. Here the poet draws on the popular myth of Tammuz, the god of fertility and growth, and he embodies it to serve his description of the sterile vein-stocks that spread throughout the city. He sees but decadence and decline; and the foliated trees and blossoms become switched off lamps:

My path
crossed millstones of flame,
here are vineyards, their dead springs
veins of Tammuz crossing the city, veins that branch
through every home and prison, every coffee bar,
every prison and bar and every nightclub,
through all the insane asylums,
every whorehouse of Ishtar,
ignoble flowers
bursting into bloom like lamps whose oil does not burn,
where no flame touches,
and in every coffeebar and prison, whorehouse and home-
"This water is my blood, will you drink it?
This flesh is my bread, will you eat it?"
And the goddess Lat grieves for Tammuz. (Jayyusi *Modern* 434)

Al-Sayyab refers to Babylon in his evocation of wickedness and sin. Thus, when dancing is absent and the Babylonian dancers are asleep the world remains chaotic and discordant. The ancient city, with its associations of luxurious, decadent lifestyles, helps in the negative depiction of Al-Sayyab's city as the foil of Jaikur. The two polarities, Jaikur and the city, are not reconciled (Azouqa "Metapoetry" 52). When Al-Sayyab uses the Tammuz/Ishtar myth, he uses the death of Tammuz to allude to the decline of the Arab nation and their lack of spirituality. On the other hand, he compares the resurrection of Tammuz to the rebirth of the Arab nation and their prosperity (Badawi 225). Al-Sayyab subversively depicts Ishtar, the Assyrian and Babylonian goddess of love, war, and fertility, as a prostitute who has whorehouses, which is a very disgusting image of such goddess who must represent purity and virtue as the wife of Tammuz. Likewise, Eliot ironically depicts women in *The Waste Land* as sex machines who are involved in illicit affairs that end in boredom and dissatisfaction.

In addition to reference to the "insane asylums" and "whorehouse of Ishtar", Al-Sayyab mixes the Tammuz myth of death and resurrection with its Christian counterpart. He alludes to the Bible:

"This water is my blood, will you drink it?
This flesh is my bread, will you eat it?" (Jayyusi *Modern* 434)

This "Biblical narrative, of sacrifice and martyrdom, is merged with the mythic story of Tammuz, the son of Lat, who is, unfortunately, murdered by an electric shock" (Gohar 197). Employing electricity represents the new industrial life in the city and how this city kills its dwellers:

my son's glass blood has been smashed in his veins,
the spark of our house has struck stone,
the city wall
crushed him, scattered him, flung him down in no time. (Jayyusi *Modern* 434)

This way, Al-Sayyab's critique of an urban, industrial civilization is reminiscent of Eliot's critique of an insane and industrial post-war Europe. However, this martyr is not Tammuz, and it is not Lat who mourns the loss of her son; the poet identifies with Tammuz and becomes himself the martyr, and Jaikur is the mother mourning her son murdered by the city; therefore, this death is symbolic:

He wanted the light, wanted to disperse
Darkness ... and he was defeated.
She sends out her lament –
The voice fades, and the music. (Jayyusi *Modern* 435)

Al-Sayyab is alienated from Jaikur as the walls and gates stand between the poet and his homeland. The poet realizes that he is incapable of returning to Jaikur; he is trapped in the city, and his hands turn into clay that brings aridity. The poet "becomes the object of the city's moral paralysis and spiritual death" (Gohar "City/Country" 197). With its deceptive lights and greedy merchants and sick people, the city is a killer for the poet. And when such a city is ruled by oppressive dictators, it is even worse.

Al-Sayyab ends "Jaikur and The City" with a complete pessimism that unites the exiled poet and Jaikur. It appears from the beginning that the poet lives in the city, which he depicts as a prison and describes with a series of unrelated images that result in an objective correlative of Baghdad:

Bloody his
right hand: on every lock? And my
right hand: no claw
to fight with on the streets of the city, no grip
to raise up life from the clay, it is clay only.
Outside Jaikur a wall has been raised up,
and a gate,
and a stillness envelops her. (Jayyusi *Modern* 435)

People who live in Baghdad, the vile city, are like Londoners in *The Waste Land*, dead in life. They lack spirituality, and they abandon their prayers and their religion; thus, their life is boring, tedious, and meaningless because these dwellers are hollow. However, Al-Sayyab transfers the Eliotic atmosphere and domesticates it to fit the Arab nation, so he brings myths and allusions from the ancient tradition of the Arabic literature. He does not use the Eliotic subject only (Emran 41), but also its images, monologues, and the poetic vocabularies such as those of life, death, hollowness, and waste.

For some critics, the modernist movement is an urban one of cities like London, Prague, and Paris. Cities were used to depict the ills of a decaying civilization. Noorani attempts to

establish “the place of the city as the figure of contemporary social dissolution in the genesis of modernism” and argues that poets like Al-Sayyab and Al-Bayati use “visual autonomy” to “endow their images of femininity with communal and political meaning by linking them with the city” (103). Moreover, Noorani contends that an additional element in the appearance of modernism “is the representation of moribund and fragmented social order, as well as a hoped-for modernity, in terms of the city” (104). A separation between Jaikur and its citizen seems to have taken place in Al-Sayyab’s poem. During such time, famines have happened and the village has suffered the walls of imprisonment just like its citizen who suffered similar experiences of spiritual death away from Jaikur. Therefore, Jaikur the village is an extended symbol for (lost) fertility and innocence while the city is a symbol of spiritual aridity, sin, and secularism. Jaikur the victim is like a dead Tammuz, and a dead Tammuz is like a declining city. The poet is son of Jaikur just as Tammuz is son of Lat. The juxtaposition between Jaikur and the city highlights the symbolic value of Al-Sayyab’s analogy and serves to resurrect Jaikur. This mythical unity between the poet and his village will find a counterpart in the unity between the poet and his country in Al-Sayyab’s poem “The Rain Song” in terms of common deprivation, pain, and hunger.

As far as the mythical theme of the relationship between people and socio-political systems is concerned, one is reminded of the Fisher King of the Arthurian legend who is sexually wounded in the thigh, just as the vegetation gods Attis and Adonis and Osiris were wounded. Unless he can be healed, the land he rules is not healthy and cannot be fruitful. Apparently, the Arthurian legends have associations with the fertility rituals of paganism James Frazer discusses in *The Golden Bough*, which will be discussed in the next section. Al-Sayyab seems to link the fate of the poet with that of his barren city. Alternatively, the exiled poet and his village Jaikur suffer the consequences of their separation and depravity of their surroundings.

B. Fertility Myths: A Sampling of Al-Sayyab's Poetry in the Light of Eliot's *The Waste Land* and Frazer's *The Golden Bough*

Azouqa in “Metapoetry” argues that “the modern use of myth allows the poet to connect the present to a mythical counterpart while the poet maintains aesthetic distance. At the same time, the mythical frame provides the modern poem with universality through connecting the present to a mythical counterpart” (44). For Awad, myth in poetry is not only a pattered story but rather a symbol and a structural principle (10). Awad also argues that myth is an organic feature in a poem that unifies the private and the public and the abstract and the concrete as well as an artistic parallel to rituals concerning shifts in natural seasons and phases in human life (20). Awad contends that Al-Sayyab used myth symbolically to express a cultural issue which is the rebirth of Arab civilization after its death in times of degeneration (22). It is no wonder then that he also used mythical symbols of his land and culture like Babylonian ones known by Arabs through history because of their expressive nature (Awad 23). This confirms our assertion that Al-Sayyab used myth consciously not simply to copy Western traditions or show his familiarity with English literature. Rather, he honed them to serve local socio-political contexts. The use of myth throughout Al-Sayyab’s poetry is an indication that it is an organizing device and a thematic link worthy of consideration in his other poems as well.

One mythical theme “clearly inspired by T. S. Eliot’s ‘The Waste Land’ is that of aridity and its effect on the land” (Bishai 9). Rain “is conspicuous by its absence” or its associations with blood and tears as in “The River and Death” (Bishai 9). In “The River and Death” the speaker apostrophizes the sad river Buwayb and imagines carrying longing to the river as if he would carry “pledges of wheat and flower” to it (Al-Sayyab, Bishai 29). The poem treats the mythical theme of fertility and makes of Buwayb a Tammuzy symbol of vegetation. Unlike Eliot’s Thames that ironically “bears no empty bottles, sandwich papers, / Silk handkerchiefs, cardboard boxes, cigarette ends / Or other testimony of summer nights” (*The Waste Land*, 43-44, ls. 176-179), Al-Sayyab’s river is a symbol of life. Although the river is depicted as sad

like rain, it is the object of the poet's longing and the site of natural beauty. The poem ends with a wish that if the poet should drown in his blood to be able to carry the burden of humanity: "To bear the burden with mankind, / To bring forth life: / In my death is victory" (Al-Sayyab, Bishai 31). Death brings forth life in a ritualistic way. In this poem, tears mix with blood and rain and fill a sad world. There is a death wish since death can yield new and purer forms of life:

The bells of the dead sound a knell in my veins,
And my blood darkens with longing
For a bullet to rend my breast
With the coldness of death,
Like hell fires setting bones a blaze. (Al-Sayyab, Bishai 30).

The poet draws on the myth of Tammuz and uses Biblical allusions to death as the cause of salvation. A river is a traditional symbol of life, fertility, and civilization. However, traditional mythology makes of rivers sacred receivers of offerings. It is through life sacrificed that rivers give forth life. Such an understanding of the power of life over death, despite the necessity of sacrifice, is essential to Al-Sayyab's conception of possible political and social change rejuvenating life. Under political oppression and social injustice, Al-Sayyab seems to argue, rivers and lands lose fertility and death becomes an essential aspect of life.

In "Christ After the Crucifixion" the speaker Christ speaking from the position of death becomes a vegetation god. Reading the poem, we encounter something like: "I died so that bread may be eaten in my name/With the coming of the new season." (Al-Sayyab, Bishai 46). The speaker becomes the seed for life, and his blood a life source for others. Juxtaposed against this image is that of distant Jaikur blooming green and giving warmth for the speaker and making his blood run through its soil:

My heart is like the sun when its pulse beats with light,
Like the earth when it beats with grain,
Flowers and translucent water.
My heart is the water and the ear of corn
Whose death is resurrection,
Feeding on whoever it finds
In the dough rounded and moulded
Like a small breast,
Like the breast of life. (Al-Sayyab, Bishai 45-46).

It is as if the whole city is in labor giving birth to life through death. The poem ends with something like: "Praised be God! / Such is the city in labour" (Al-Sayyab, Bishai 48). The fate of Christ becomes attached to that of Jaikur, and the poet uses fertility and life as a counter to aridness and death. At one with Jaikur, Christ becomes the savior of life (its sun, water, and earth). In this sense, Christ is an alternative version of the Tammuz myth Al-Sayyab uses as a recurring mythical symbol. The identification between Jaikur and the poet in one poem and between Christ and the poet in this poem give Jaikur sanctity beyond question as a spiritual alternative to secularism and corruption.

Eliot's *The Waste Land* is essential to understanding Al-Sayyab's mythical vision. The poem treats the same themes of aridity and barrenness. The whole poem integrates fertility myths by way of commenting on cultural decline and evoking death. Readers of the poem encounter the following lines:

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only

A heap of broken images, where the sun beats,
 And the dead tree gives no shelter, the cricket no relief,
 And the dry stone no sound of water. (*The Waste Land*, 38-39, ls. 19-24)

London, as the "Unreal City" (*The Waste Land* 40, l. 60), is foggy, with winter "frost" killing or threatening to different forms of life (*The Waste Land* 40, l. 73). This city is like Al-Sayyab's vile city, but it is unlike his village Jaikur. The poem, in a manner reminding us of Chaucer, begins with April as a cruel month, with spring as cold and arid compared with a winter that "kept us warm" (*The Waste Land* 38, l. 5) and fed "A little life with dried tubers" (*The Waste Land* 38, l. 7). The poem, therefore, begins with an image of death and sterility:

April is the cruellest month, breeding
 Lilacs out of the dead land, mixing
 Memory and desire, stirring
 Dull roots with spring rain. (*The Waste Land* 38, ls.1-4)

Among the dead crowds crossing London Bridge as somnambulists, the speaker finds a familiar face and asks him questions about a potential life out of deadly surroundings:

"That corpse you planted last year in your garden,
 Has it begun to sprout? Will it bloom this year?
 Or has the sudden frost disturbed its bed?" (*The Waste Land*, ls. 71-73)

After this first section entitled "The Burial of the Dead," we have section two called "A Game of Chess," in which frivolous city life is depicted and an atmosphere of ennui is communicated. There is a reference to the myth of Philomela, the daughter of an Athenian King. King Tereus of Thrace had an illicit love for Philomela and raped her; and then he cut her tongue and imprisoned her so that she could tell about his crime. However, Philomela wove a tapestry which revealed the facts of her violation and mutilation to her sister Procne. In order to get revenge, Procne killed her son from Tereus and cooked him, so that Tereus ate his own son for dinner. When Tereus discovered the ghastly trick, he tried to kill the two sisters. Before the story could end, all three were turned into birds, with Philomela into a nightingale. This myth of illicit passion is juxtaposed against similar love scenes in modern life. In Eliot, sex is sterile and pills get used to abort pregnancy. After a typist has a meal and is "bored and tired" her guest "assaults at once" without receiving any resistance (*The Waste Land*, 45, ls. 236, 239). This sexual ennui is expressed in these lines:

I can't help it, she said, pulling a long face,
 It's them pills I took, to bring it off, she said. (*The Waste Land*, 43, ls. 157-8)

The sterile sexual scenes of Eliot are in line with the aridity and death of Al-Sayyab's poems. Actually, both poets seem to have consulted an important source on comparative religion, folklore, and mythology, namely Sir James Frazer's book *The Golden Bough*. For example, Al-Sayyab used mythical symbols like Christ and Tammuz and incorporated ideas of sacrifice and fertility because myth for him is a teleological, etiological end of commentary and not an imposition on his poetry.

In fact, Eliot—in a note after the poem—acknowledges the influence of Jessie Weston's book *From Ritual to Romance* on the Grail legend and James Frazer's book. Frazer in his study of myth, folktales, and religious rites across different world cultures and centuries argues particular fertility rites and universal religious patterns in remote cultures across the world. He states that "the King of the Wood was regarded as an incarnation of the tree-spirit or of the spirit of vegetation, and that as such he would be endowed, in the belief of his worshippers, with a supernatural power of making the trees to bear fruit, the crops to grow, and so on" (240). Killing the King of the Wood before he gets weak or impaired, Frazer contends, would

transfer the divine spirit in him to a stronger and vigorous successor so that the vital and natural force he represents does not fail (240). Such a process has the potential to "promote and quicken the growth of vegetation" (248). Frazer dedicates one chapter to the vegetation deity in Semitic and Phoenician mythology Adonis or Thammuz. Adonis was worshipped in Egypt and Syria and festivals celebrating his death and rebirth were conducted in spring. The legend of Adonis is often associated with "the decay and revival of vegetation" (281), his mother being a "myrrh-tree" (281) in the account given by Frazer. According to Frazer, Babylonian legends show Istar (Aphrodite/Adonis's lover) descending to the underworld to bring water to revive him (287) after he is killed by a boar. Adonis is the western version of this eastern counterpart. Anemones were said to have sprung from the blood of Adonis as a vegetation god (*The Golden Bough* 297, 280). Other vegetation gods Frazer includes in his study are Attis, whose death and resurrection were also mourned and celebrated in at spring festivals and sacred rites in Western Asia (*The Golden Bough* 296) conceived as a tree-spirit and a corn-spirit (*The Golden Bough* 298-99). The Greek Dionysus is another vegetation god. In such myths, the main pattern is life/rebirth after death, which could be applied to life in the Arab world after cultural decline, political losses, and division.

In Eliot, water is associated with death rather than life. For example, section four is entitled "Death by Water". In section five entitled "What the Thunder Said" we have thunder but no rain in this waste land. We have "dry sterile thunder without rain" (*The Waste Land* 49, l. 342). Within Eliot's gloomy mythical vision, death is rampant. People expect neither water nor life-giving rain:

He who was living is now dead
We who where living are now dying
With a little patience
Here is no water but only rock
Rock and no water and the sandy road. (*The Waste Land* 48, ls. 329-333)

The repetition of words like "water" and "drop" in section five is juxtaposed against words like "dry". Rain fails to come, religion is not efficacious, and salvation in Eliot's poem seems individual:

Chapels are empty, dark clouds gather, but no rain falls.
I sat upon the shore
Fishing, with the arid plain behind me
Shall I at least set my lands in order? (*The Waste Land* 51, ls. 424-426)

In this Eliotic picture, the fertility myths of Frazer are invoked to be frustrated through death and decay. There is no redemption people can wait for or expect. All traditional values and assumptions, religious or otherwise, are falling apart in Eliot.

By contrast, Al-Sayyab's mythical vision is different. In "The Rain Song" Al-Sayyab gives the best of his modernist poetic attempts whereby he relies on a basic fertility myth and the inevitable rebirth—without specifying Adonis by name (Awad 33). This makes myth an inherent structural pattern in the poem and not an irrelevant addition. Here the woman is a symbol for the land and the homeland, for mother-earth (Awad 34). Al-Sayyab's "The Rain Song" reiterates in a ritualistic fashion the words "Rain...Rain...Rain" to quench the thirst of the soil and the hunger of people:

"Iraq will burst forth into leaf
With the rain." (Al-Sayyab, Bishai 27).

People wait for rain that will ultimately come. But rain is mixed with tears and blood in Al-Sayyab in "The Rain Song". Hope in rebirth is there, but it might come after a bloody

revolution and abundant suffering. Deliverance is not easy, but it is not impossible to overthrow tyranny:

In every drop of rain which falls
 Yellow or red from the heart of a flower,
 And every tear shed by the hungry and the naked,
 And every drop spilt of the blood of serfs
 Is a smile awaiting a fresh one
 To follow in its wake, or a nipple
 Which flowers at the mouth of a babe
 In the young world of tomorrow;
 World, giver of life.
 And the rain falls heavily. (Al-Sayyab, Bishai 28)

This hopeful vision counters Eliot's pessimism and shows belief in a better future for Iraq and the Arab world despite temporal oppression. The rain "falls heavily" in Al-Sayyab's poem, washing historical guilt and ushering a fresh start. This hopeful vision reminds us of that of Jaikur standing as a healthy counterpart for the wicked metropolis (although a gloomy one due to exile and separation from its inhabitants of city dwellers). In "Jaikur and the Trees of the City" we have Jaikur as a city with evergreen trees and sleepless nights. Unlike Eliot's London, this mythical city becomes the site of the fertility of rain:

And tonight there is rain in Jaikur
 Showering shadows—
 Night stealing over Jaikur. (Al-Sayyab, Bishai 38-39)

Death as the cause of renewal brings forth life. Al-Sayyab's system of imagery includes "similes, metaphors, allegories, literary allusions and symbols" (Boullata 235). Boullata argues that Al-Sayyab's village and its river "with their palms, waters, and shells become part of this system of symbolism of fertility; and Babel, the wicked city and its labyrinthine paths of mud, become their counterpart of barrenness, complexity, and death" (237). Al-Sayyab found in myths lasting "archetypes that would embody man's hopes and fears, and suited them with acuteness to man's modern predicament, especially that of the modern Arab" (Boullata 242). He used myth as a unifying political and social symbol. El-Azma argues that Eliot's *Waste Land* helped Al-Sayyab shed light on "the loss of his civilization, and the decay of the Arab culture and Islamic people" (219). Baghdad substitutes London. However, there is more hope for resurrection in Al-Sayyab's poetry and water is an enduring symbol of fertility. Al-Sayyab used myth "as an 'objective correlative' in order to express the new dimensions of his vision, which assured not only its universality but also struck its roots deeper in the soil of the fatherland" (El-Azma 225). Kadhim argues that al-Sayyab's employment of the Tammuz myth in his "Fi al-Maghrib al-Arabi" allows him to "transcend the WL's vision and ultimately to repudiate that vision" (137). The relationship between Eliot and Al-Sayyab is one of subversion and modification and not necessarily a simple one of influence relations. Al-Sayyab uses myth as a mini-narrative for local socio-political contexts. In turn, he endows such local contexts with deep, universal vision.

Asfour notes that among the characteristics of the Arabic poem "since the middle of the century is an increasing use of myth, symbol and legend, reshaped to incorporate themes of contemporary significance" (48). Asfour contends that one "notable discrepancy between Eliot's wasteland and Sayyab's is that in Sayyab, the land generally continues to replenish its wealth year after year" (58). In other words, the decline of civilization Eliot depicted is not mirrored by infertility in the land in Al-Sayyab's poetry. Therefore, Al-Sayyab builds on and modifies Eliot's myths.

Mythical symbols are scattered throughout Al-Sayyab's mature poetry, especially during the Tammuzi stage (as opposed to the romantic stage, the realistic one, or the individual one his critics often refer to). In some cases, myth is used in a negative, pessimistic light. For example, in a poem entitled "In the Dark Village" "Fi al Karyati el Dalmaa" the dead awaken as if they were asleep thinking that there is a resurrection, but they find out that this is not the case in their dark village with deserted paths. They listen to the winds and tree leaves, see the crescent moon and ultimately return to their graves wondering about the time of resurrection (Al-Sayyab, Awad 31-32). No matter how late this resurrection is, it will ultimately come. Although this poem is more pessimistic than other poems we have discussed, resurrection as rebirth from darkness and death is never negated by the poem. Its exact time is just not specified. At least, the apocalyptic tone of the poem suggests a "second coming", to draw on W. B. Yeats's poetry, of some sort, which indicates Al-Sayyab's belief in the necessity of change in the form of life after death.

III. Conclusion

Like Eliot, Al-Sayyab employs historical and traditional myths; he includes the myth of Tammuz and Ishtar to symbolize the cycle of death and resurrection. He also uses the Babylonian myth and the Sphinx myth to represent tyranny and oppression. His poetry expresses a deep connection between man on the one hand and the earth and life on the other. Al-Sayyab's poetry proves that resurrection and renewal are elemental and constant human needs. It is social, political, and cultural factors that necessitate this process of change. Therefore, his poetry reveals how life and death are intertwined, how hope and sadness are interrelated. It is no wonder, therefore, that in his poetry blood, water, and tears are linked. Al-Sayyab uses devices such as mythical symbols and archetypes. He becomes the speaker for the national concern by representing Arab regimes in a mythical frame, thus carrying his poetry to a universal level while revising popular myth to serve his poetic ends as an Iraqi Arab poet. Although our comparative approach to the poetry of Eliot and Al-Sayyab has revealed some productive influence relations within a modernist context, the poems of each poet remain richly significant and worthy of analysis on their own. Moreover, local contexts in each case can be used as an interpretive key to the poems, i.e. the Western tradition in Eliot and the Eastern-Arab context in Al-Sayyab. International comparative contexts are particularly useful for the global orientation of cultural studies.

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Research Methods in Linguistics: Course Guide

Course Overview

Research Methods in Linguistics helps you to develop an ability to obtain, organize, and analyze language related experimental data. Empirical methods are explored with some attention given to data-driven quantitative methods employed in natural language analysis. The course includes language data collection, language corpora, and, text classification, information extraction, tagging, and summarization. In addition, through hands-on workshops, students are introduced to data processing, analysis and management software tools such as Statistical Software Package for the Social Sciences (SPSS), and possibly Atlas. ti.

Integral to this course is hands-on computer laboratory activities. The lab work covered will be based on actual linguistic data that are both qualitative and quantitative in nature. The course begins with a general overview of experimental design and covers the field of Statistics and how it applies to the analysis of Linguistic data. Students learn various experimental design, types of data in linguistic, the use of statistical techniques to collect, process, organize and present data.

Course Objectives

At the end of this course you will be able to:

- Develop a basic understanding of experimental designs
- Develop a general understanding of types of data in Linguistics.
- Develop basic understanding of descriptive and inferential Statistics and how to apply them to analyze research data.
- Develop an awareness of different software tools for analyzing data.
- Develop an understanding of how to apply a particular software tool to analyze and present relevant data in linguistics.
- Use different techniques to summarize qualitative and quantitative Linguistic data.

Tentative Evaluation and Grading

- **0%** Midterm
- **10%** Class participation
- **10%** Assignment 1
- **10%** Assignment 2
- **20%** Project
- **50%** Final exam

Attendance and Punctuality

Regular and punctual attendance is expected (university policy) at all times. It is especially important in this class because this course is a practical course that requires active participation and experiential learning and lab activities rather than lecture alone. Since part of this course will involve practical activities and assignment, you are encouraged to come to class and stay on top of the content and the lectures. Students who miss a class are responsible for all material covered during that class as well as any assignments given or submitted. Please e-mail me or tell me in person if you are going to be absent or late. This will help me plan to help you better.

Late Assignments

Deadline dates for assignments and small practical exercises will be established at the beginning of the semester. Students are expected to submit assignments and exercises no later than the due date (early submissions are gladly accepted). Marks can be deducted for each day late.

Instructional Strategy

In class lectures and computer lab practicals learning software applications.

Textbook

Since this course is interdisciplinary in nature, drawing from linguistic, research methods and computational linguistics, there will be no one textbook; instead, the course will draw materials from a variety of materials primarily online sources. The course will draw materials from a variety of materials primarily online sources. Class website: Notes, lectures, other electronic resources will be posted on PAWS or Blackboard

Other references will be posted on PAWS. The main reference resources can be found at:

- <http://www.deakin.edu.au/~agoodman/sci101/index.php>
- <http://writing.colostate.edu/guides/research/stats/pop2a.cfm>
- <http://www.socialresearchmethods.net/kb/contents.php>

Recommended Readings

- Sebba, M. (1995). *Focusing on Language: A student's guide to research planning, data collection, analysis and writing up* (Revised Edition).
- John C. Paolillo. 2002. *Analyzing Linguistic Variation: Statistical Models and Methods*. Palo Alto: CSLI, Stanford University.

Software and Lab Practicals

Students will the following package:

- **SPSS**

Thorv 132 reserved for Ling 403-02 class in Term 2 on the following dates and time:

Thu-Mar-03-2011 2:30-3:50pm

Thu-Mar-10-2011 2:30-3:50pm

Thu-Mar-17-2011 2:30-3:50pm

Thu-Mar-24-2011 2:30-3:50pm

Thu-Mar-31-2011 2:30-3:50pm

Modules and Topics Covered

Module 0: Introduction and Course Outline

Module 0 is the first module in this course. It is designed to provide opportunities for students to get to know each other and their instructor. The module also will describe the requirements for the course and all the social and formal protocols for communication and delivery of content. Module 0 will also introduce students to effectively use the learning management system and to access relevant learning resources for this course. Finally, this module will present FAQs in the use of technology for this class and other useful resources, obtaining help, grading syllabus, learning materials etc.

Module 1: Overview of Research Approaches in Linguistics

Understanding research approaches used for collection of data in Linguistics is critical. In general, research approaches employed in linguistics studies cover both quantitative and qualitative approaches. In this module an overview of each approach is provided. The topics covered include:

- Ethnographic or observational research technique.
- Survey technique and experimental methods.
- Content analysis/discourse analysis.

Module 2: Types of Data in Linguistic Research

Fundamental to understanding what we can do with statistics in Linguistics is to know and understand the characteristics of the data being examined. This is true whether you are an end user or a statistician. In addition, the type(s) of data collected in a study determine the type of statistical analysis needed. Broadly speaking data falls within two groups, they are either quantitative in nature or qualitative. This module covers the following topics:

- Quantitative data

- Qualitative data
- Discrete and continuous data
- Variables and associated types

Module 3: Measurements and Scales

Measurement is the process of observing and recording the observations that are collected as part of a study. There are two major issues that will be considered here. The experimental (scientific) method of data analysis depends on physically measuring things and the concept of measurement which has been developed in conjunction with the concepts of numbers and units of measurement. Statisticians categorize measurements according to levels. Each level corresponds to how measurement can be treated mathematically. Topics included in the module are:

- Nominal data have no order and thus only gives names or labels to various categories.
- Ordinal data have order, but the interval between measurements is not meaningful.
- Interval data have meaningful intervals between measurements, but there is no true starting point (zero).
- Ratio data have the highest level of measurement. Ratios between measurements as well as intervals are meaningful because there is a starting point (zero).

Module 4: Experimental Methods

Experiments are suit of scientific method, consisting of a set of techniques used by the scientific community to investigate natural phenomena, by providing an objective framework in which to make scientific inquiry, and analyze research data to reach a conclusion about an inquiry. Experimental method is a systematic and scientific approach to research in which the researcher manipulates one or more variables, and controls and measures any change in other variables. There are a number of ways to conduct a scientific experiment, depending on the subject being studied. Some are performed in laboratories, while others require accumulating data in field work, surveys, longitudinal or double-blind studies, or in other manners, such as an archeological excavation. This module will cover experiments conducted in field work. This module will cover the following experimental designs:

- Pretest-Posttest Design
- Control Group
- Randomized Controlled Trials
- Solomon Four-Group Design
- Between Subjects Design
- Within Subject Design
- Counterbalanced Measures Design
- Matched Subjects Design
- Double-Blind Experiment

Module 5: Sampling

Sampling is the process of selecting units (e.g., people, organizations) from a population of interest so that by studying the sample we may fairly generalize our results back to the population from which they were chosen, a process commonly known as making inferences. The main idea of statistical inference is to take a random sample from a population and then to use the information from the sample to make inferences about particular population characteristics such as the mean (measure of central tendency), the standard deviation (measure of spread) or the proportion of units in the population that have a certain characteristic. Topics covered include:

- Probability sampling
- Non-probability sampling
- Simple random sampling
- Convenience sampling
- Stratified sampling
- Systematic sampling
- Cluster sampling
- Sequential sampling
- Disproportional sampling
- Judgmental sampling
- Snowball sampling
- Quota sampling
- Sampling Error
- Sampling distribution

Module 6: Introduction to Statistics

Statistics is a branch of mathematics dealing with the collection, organization, analysis, interpretation and presentation of data. Data is a distinct piece of information, usually formatted in a special way. There are two main branches of Statistics; descriptive Statistics and Inferential Statistics. Descriptive statistics deals with description of data. Typically, descriptive statistics include measures such as frequency counts, ranges (high and low scores or values), means, modes, median scores, and standard deviations. Two concepts are essential to understanding descriptive statistics: variables and distributions. Inferential Statistics is concerned with drawing conclusions from sample to infer characteristics of a population. Key concepts used in inferential statistics are probability, populations, and sampling. Topics covered in this module include:

- What is statistics and what do statisticians do?
- Why apply statistics in analysis of linguistic data?
- Distinction between data, information and knowledge
- Overview of Descriptive Statistics
- Overview of Inferential Statistics

Module 7: Basic Statistical Concepts in Linguistic Data

This module briefly discusses key elementary statistical concepts that provide you with the necessary foundation to apply statistical analysis to linguistic data. However, the selected concepts illustrate the basic assumptions of most statistical methods and they have been demonstrated as necessary components of a general understanding of application of statistical analysis to data in any discipline. Concepts covered in this module include variables things that we measure, control, or manipulate or describe data. They differ in many respects; most notably in the role they are given in describing the data we attempt to capture. Other important concepts include, population, parameter, sample, random, bias and statistic. Topics covered in module include:

- Types of variables and their role in data analysis
- Distinction between population and statistics
- Measures of population and sample
- Distribution of data

Module 8: Descriptive Statistics

Descriptive statistics are used to describe the basic features of the data in a study. They provide simple summaries about the sample characteristics. Together with simple graphics analysis, they form the basis of virtually every quantitative analysis of data. This module covers the following topics:

- Mean
- Median
- Mode
- Range
- Variation and Standard Deviation

Module 9: Summarizing and Presenting Data

Raw data or long lists of data are often not very useful for identifying general trends in the data or the significance of a particular treatment in affecting the outcome of an experiment. There are, however, statistical procedures that facilitate the summarization, presentation, and analysis of the data. These procedures may allow us to look through the noise in the data to see major trends. This module covers presentation of Univariate, bivariate and multivariate data:

- Tables
- Graphs
- Charts

Module 10: Inferential Statistics

Inferential statistics involves making inferences from sample statistics, such as the sample mean and the sample standard deviation, to population parameters such as the population mean and the population standard deviation. With inferential statistics, we are trying to reach conclusions that extend beyond the immediate data observed. For instance, we use inferential statistics to try to infer from the sample data what the population might look like. We can also use inferential statistics to make judgments of the probability that an observed difference between groups is a dependable one or one that might have happened by chance in a study. This module covers some fundamental concepts in inferential statistics that can help you appreciate the value of this type of Statistics within Linguistics. The topics covered in the module are:

1. HYPOTHESIS TESTING

- Developing hypothesis
- How do we know whether a hypothesis is correct or not?

2. RELATIONSHIP BETWEEN VARIABLES

- Correlation (linear relationship)

3. MAKING PREDICTIONS

- Regression analysis
- Linear Regression
- Multiple Regression

4. TESTING HYPOTHESES STATISTICALLY

- Independent One-Sample T-Test
- Independent Two-Sample T-Test
- Dependent T-Test for Paired Samples

5. COMPARING MORE THAN TWO GROUPS

- Analysis of Variance
- One way ANOVA
- Two way ANOVA
- Factorial ANOVA
- Repeated Measures and ANOVA

6. NONPARAMETRIC STATISTICS

- Some common methods using nonparametric statistics:
- Cohen's Kappa
- Mann-Whitney U-test
- Spearman's Rank Correlation Coefficient
- A Chi-Square can be used if the data is qualitative rather than quantitative.

How to Write an Essay in Linguistics

The following guidelines range from very general to very specific. They are also more specifically geared toward writing essays in sociolinguistics or empirical methods rather than other areas of linguistics, though many of the same general principles apply. It is to your benefit to try follow these guidelines from the start of your first draft; the closer you follow them, the easier it will be for your instructor to make useful comments on your drafts, focusing on *content*, rather than style; on *linguistics*, rather than writing ability. It will also save you a lot of time because there will probably be less restructuring needed between your first draft and your final draft.

GENERAL STRUCTURE:

1. Tell us what you're gonna tell us.
2. Tell us!
3. Tell us what you told us.

At a very basic level, this is all you need to know. The main point here is that your paper is not a mystery novel; there should be no 'big reveal' at the end. Rather, you want to set up the reader's expectations so that they know up front what you're trying to argue and, while reading your paper, will see if they're convinced by how you make your arguments.

The first step roughly corresponds (to the first paragraph of) your introduction and the third step roughly corresponds to (the first paragraph of) your conclusion (remember that this is an art, not a science, and these are guidelines, not rules). The bulk of your paper is in the second step. This is where you make your case: you state how you went about answering your research question (your Methods), what you found (your Results) and what you think about what you found (your Discussion). Every single section relates back to that *one main point* you're telling your audience.

Meyerhoff and Schlee (eds., 2010: *The Routledge Sociolinguistics Reader*; see references) frame the general structure in four parts, teasing apart my step '2' above just a bit more:

1. Set the scene (introduction, literature review, methods) – What's the overall point?
2. Present the data – What's the relevant data? Only statistical results, or discourse too?
3. Analyse the data – What's interesting? Any generalizations? Any surprises? Why?
4. Conclude – "explicitly and conclusively address the essay question."

The rest of this handout goes into greater detail about how to structure your write-up. Note, though, that not all papers in linguistics are structured exactly this way. For example, papers in Applied Linguistics (especially those using qualitative analysis) do not always have sections labelled 'Results' or 'Discussion'. On the other hand, papers in Speech Technology might be better seen as lab reports, rather than essays. So, while the general structure given here is common to many papers in linguistics, keep in mind that there are bound to be slight (or not so slight!) modifications needed depending the writing practices in specific sub-areas.

SPECIFIC STRUCTURE:

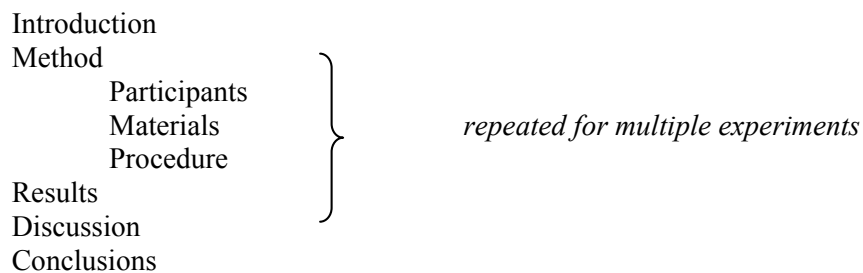
1. Introduction
2. Literature Review
3. Methodology
4. Results
5. Discussion
6. Conclusion
7. References

or...

1. Introduction
2. Literature Review (of the theory)
3. Literature Review (of the methodology)
4. Description of the Fieldsite / Corpus
5. Methodology / Data Collection
6. Results / Discussion
7. Conclusion / Future Directions
8. References
9. Appendices

...or any other combinations of those basic components.

If you've run an experiment or two your write-up might look more like this:



...whereas if you're focused on multiple analyses, it might look more like this:

Introduction
 Data
 Analysis 1
 Analysis 2

 Discussion
 Conclusions

The rest of this handout goes on to say more about each of these sections. You can also read about any of these sections in the recommended readings provided at the end of this handout.

INTRODUCTION

This is where you give your main argument. Frame the argument in terms of the questions you're answering. One purpose is to motivate the research (to show why it's worth doing), while another purpose is to provide the necessary background for a reader to understand your analysis, later on.

Who should you imagine your reader to be? Roughly: an interested and intelligent member of the public who has about a 1st-year level familiarity with linguistics. Think: the person you were before starting this class/project. *Not*, in other words, your instructor.

Three things the introduction section must do:

- State the research problem.
- State the context in which the problem needs to be understood.
(This is then developed further in the literature review)
- State the response to that problem.
(Purpose of the study, hypotheses, and approaches)

An example from Language Acquisition research (Jusczyk & Aslin 1995)

<i>Context:</i>	Previous studies have demonstrated that by 6 months of age infants are capable of discriminating a wide range of phonetic contrasts. But such studies do not address infants' ability to recognize words in fluent speech.
<i>Problem:</i>	When do infants become able to detect the occurrence of particular words in fluent speech?
<i>Response:</i>	We address the research problem by testing whether 6 and 9 month-old infants familiarized with a particular word in isolation display any tendency to listen longer to sentences containing that word than to sentences without the familiar word.

State the research problem

Criteria of research problems (Kerlinger 1986)

- The problem expresses a relation between two or more variables (e.g., Is A related to B? How are A and B related to C? How is A related to B under conditions C and D?).
- The problem is stated clearly and unambiguously in question form.
- The problem is such as to imply possibilities of empirical testing.

State the context of the problem

This is brief summary of the literature review (see next section)

State the response to the research problem (purpose and rationale)

The closing portion of your introduction section should (re)state the purpose of the study (why and how you are going to tackle the research problem) alongside (if applicable) any hypotheses you may have – what results you expect and why?

LITERATURE REVIEW

Every introduction includes or is followed by some kind of literature review section, which gives the reader the necessary background to understand your study. How extensive this is depends on the questions you focus on. It is ideal if you can bring in literature beyond what's been mentioned in your course. Depending on the nature of the assignment, evidence of independent reading may be required for a good mark

A literature review is an in-depth discussion of what previous studies have found as they relate to your research question.

What it is *not*: a simple summary of all related studies.
 What it is: a discussion of *your* research questions with respect to what's already been published in linguistics. It's the section that gives your paper a foundation from which you can launch your own study and argument.

Also, do not just list issues and findings related to your study, no matter how generally important each point might be. The purpose of the review is to tell the reader why your research problem needs to be addressed, not what you have read and know about the topic.

Some research projects will require reviews of several different aspects of the linguistics literature. For example, in a variationist sociolinguistics paper that looks at the role of voice quality and gender at an Edinburgh university (for example), the author might first want to give a review of previous studies on language and gender, followed by a review of studies on language use in Edinburgh (and language use in universities), followed by a review of voice quality as a sociolinguistic variable. The order of these sections will depend on the specific analytic focus of the paper.

Provide the context of the research problem and motivate your study by discussing:

- Theoretical issues that need to be resolved
- Pertinent findings that lead to the research problem
- Relevant methodological issues in previous research

Tip: Discuss issues, claims and findings, not studies or people:

Not effective

Benedict (1979) tested the comprehension skills of 36 children and concluded that infants begin to comprehend words some time between the 8th and 10th month. Huttenlocher (1974) also concluded that around 9 months of age, children begin to show signs of word recognition. However, Oviatt (1980), who conducted a similar study, obtained different results [...]

Better

There are reports in the language acquisition literature that infants show some limited comprehension of words beginning at approximately 9 months of age (Benedict, 1979; Huttenlocher, 1974). Yet, other studies suggest that comprehension skills are quite limited even at 11 months, and that it is not until around 15 months that infants show signs of comprehending and recognizing novel words (Oviatt, 1980, Thomas, Campos, Shucard, Ramsay, & Shucard, 1981). (Jusczyk & Aslin 1995: 2-3)

Exception: Key studies that introduce a fundamental theoretical point, present a major finding or draw a conclusion that you wish to contest do need to be discussed individually.

METHODS

In the Methods section, reflect on the methods you used. For sociolinguistics, this includes the design of the data (collection process), the speaker details (relevant characteristics), the definition of the variable (and the envelope of variation), the definition of the variants (and justifications), the choice of the linguistic and social factors you will examine, and any methodological problems you had (but don't dwell on these, just discuss them to the extent that they effect the rest).

Mention anything that is necessary for a reader to understand what you did, and why you did it. Ideally, you will mention all details that someone would need if they wanted to try to replicate your analysis or compare it with other related studies. On that note, don't forget to cite the software you used (see References.), e.g. (for sociolinguistics),

“All utterances by Jane Doe were transcribed orthographically using ELAN (Brugman & Russel 2004). Coding for the realization of /s/ was done manually in Praat (Boersma & Weenik 2011). All statistical tests were run using Rbrul (Johnson 2008).”

Tip: as a matter of style, avoid narrating your (thought) process, i.e., “First I tested X, which gave me Y result, which then inspired me to test Z, but then...” etc. Instead, summarize it concisely, something like “I tested both X and Z.” Also note the verb tenses you use throughout, but especially in your methods section: if you present your methods in future tense (“I will interview X people”) then it gives the impression that your research has not yet been completed.

RESULTS

If you're writing a linguistic paper that reports on quantitative results, then you need to write up those results before you get to the analysis in the Discussion section. First state the main results and explain whether they support or reject your hypotheses or predictions. Then discuss the data to justify the conclusions.

One good way to start is to make visual representations of your data. It is worth spending time thinking about tables and figures and how they interact with the structure of your essay. Proper use of tables and figures can greatly enhance the quality of your writing, and poor use of these aids can greatly hinder the quality of your writing.

Tables & Figures

The idea of a table or figure is to *help* your reader understand your results. To use tables and figures effectively, do not assume that they are self-evident. Graphs should be easy to read and interpret, but always also tell the reader what to look for in each table or figure and explain what it shows. It should take less time to understand the graph than it would to read a paragraph explaining the same information – that is the point of visual aids. You must know what kind of graph will most clearly present your results, and why.

Certain data lend themselves to line graphs, others to column graphs. Avoid pie charts. If you're not sure which one to use, ask yourself: are my data continuous or discrete? Am I showing percentages or counts? Use a line graph if your variable is continuous, and don't use one if it's discrete. Do consider using a stacked bar graph if your numbers add up to 100%. Do use descriptive titles, and label the axes of graphs. When it doubt, play around with a bunch of graph types and see which one conveys your results most clearly. Also always be sure the graphs are easy to read when printed in greyscale; default Microsoft Excel graph colours (red, blue, etc.) look the same in grey.

Reporting Results

In sociolinguistics, people often report both quantitative results and qualitative results. The quantitative results definitely go in the results section; the qualitative results (e.g., a close, line-by-line analysis of a bit of transcript), might fit better in the analysis section. Wherever it goes, report the main statistical finding first, then report the smaller findings (e.g., report the regression model first, then the smaller X^2 test results). Report on the qualitative data only after you've described the numerical data. This allows your reader to interpret the qualitative data with respect to the broader picture. See the Appendix for tips on writing about statistics.

Tip: Be very careful with some of the words you use to report your results. These words include but are not limited to: X *proves* Y, X *caused* Y, X shows Y to be *true*, and X is *significantly* impacting Y. Statistics only give you more or less confidence that your hypothesis is true; results never *prove* any hypothesis (the only proper use of the term 'proof' is in the mathematical sense). The discussion of *truth* is similar; statistics cannot determine 'truths'. Similarly, *significantly* should only be used (in the writing of empirical methodological studies) to refer to statistically significant results. The tests we run look for *correlations* between variables, not *causations*. You might *hypothesize* that X *causes* Y, but definitive evidence for causation is not likely to be obtained in a university course write-up.

Another common issue: Remember that the words 'more' and 'less' are relative. If you say 'X shows more Y' I can't understand that statement without knowing what it is more *than*. Sometimes you might think that the previous sentence has made this relationship obvious, but you often can't assume that it has.

DISCUSSION

This is where you talk in depth about what you interpret the results to show, what you find interesting, and why. In short, consider what your results may mean. Tell your reader how you interpret your results, and why: What's the story behind your results? Make sure to provide evidence for your interpretation; be realistic and honest. Provide an explanation for your results while ruling out others.

First, summarize your most important (strongest, most interesting) findings. Then, relate them to other, broader arguments (which you laid out in the introduction).

Consider: Are there systematic generalizations across all the examples? Are there any thought-provoking contradictions? How will you explain/justify the generalizations or the contradictions, and how will you explain why they are 'systematic' or 'thought-provoking'? (These questions taken from Meyerhoff & Schlee's Routledge reader.)

Steps:

- State whether your research question is answered (and how) or whether your hypotheses are supported or not supported.
- Evaluate, interpret and qualify your results.
- Identify the implications of your study.
- Propose future research (if any).

Guiding questions (from the APA manual):

- What have I contributed here?
- How has my study helped to resolve the original problem?
- What conclusions and theoretical implications can I draw from my study?

CONCLUSION

Reference the hypotheses put forth in the introduction, and state how well your results met those hypotheses. Link your own results and explanations to other research studies and indicate potential areas of future research. This is a good place to get extra creative. At the same time, this section should be as succinct as possible.

FUTURE DIRECTIONS

Conclusions often contain an optional section about ‘future directions.’ Some people like to include it when they are inspired (or frustrated) by all the interesting questions they can’t address in the length of their paper. This section typically appears towards the end of the conclusion, and should follow logically from the conclusion. *e.g.*, “The correlation between this particular sound change and age was surprising, and prompts the question about the future of this particular sound change in this community: if older speakers use more of it, is the amount of vocalization decreasing in the community? A follow-up analysis with a large number of speakers from a wide age range might help address this question.”

REFERENCING

Why reference? Because if you don’t, and yet you draw your ideas from someone else, then you may be committing plagiarism. (Plagiarism: Taking someone else’s words or ideas without attributing those words or ideas to that person, *i.e.*, stealing.) Please refer to your course handbook’s section on “documenting sources of information: quotations, plagiarism and bibliography”.

References should be seen as helpful tools; they are things that help you make your argument, well. Whatever you’re writing about will be connected in some way to some other arguments someone else made. By being able to reference those earlier works, you (1) motivate your argument, making it important and worth investigating, and (2) save yourself the trouble of having to go into a lot of detail about exactly what those earlier works did.

Students often ask if they have ‘enough’ references or ‘too many’ references. To a professional researcher, this is a strange question. The references that go into your reference list or bibliography are the references that you’ve cited in your essay. No more, no less. And the references that go in your essay are those that help you motivate your study and help you make your argument. So you clearly need more than one or two, because you want to make sure your argument looks like an argument worth making. But there’s no magic number.

How to reference? The interdisciplinary nature of linguistics means that there simply isn’t one style guide that fits all. Ask your instructor (some explicitly prefer APA; see this handout’s references). If you’re unsure, adopt the styles you’ve seen in the majority of your readings. If the referenced work is something unusual like a website with no author or publisher, or an audio file with no author or publisher, provide as much information as someone would need to be able to locate the source themselves (this is, ultimately, the point of a reference).

For yet another source, check out the Unified Style Sheet for Linguistics Journals:

<http://linguistlist.org/pubs/tocs/JournalUnifiedStyleSheet2007.pdf>

Ultimately, the point is to just pick a style and stick to it. You’re more likely to be marked off for lack of consistency than choice of style.

How to reference studies cited in other sources? In the bibliography, include both the original source and the found source. In-text, rather than “(Hazen 2001)”, given the full attribution by saying “(Hazen 2001, as cited in Meyerhoff 2006)”.

MECHANICS & STYLE

Please use A4 paper, standard margins, a standard font, and either 1.5- or double-spacing. Please use the same font for *all* text in the document: main body, headers, footnotes, and tables. Please use page numbers. Please check your spelling (UK conventions are preferred)!

Follow these writing conventions:

- Use indented or blocked paragraphs.
- Use in-text author/year citation, not footnote citation.
- Use consistent formatting style. Adopt a style sheet (APA, Chicago, MLA etc.) and stick to it.

Tips: Avoid words like *obviously* or *absurd*. In other words, avoid making strong affective judgments about your theory/results or another researcher's theory/results. Intellectual theories are rarely if ever 'obvious' or 'absurd' – they usually provide testable, empirical questions. Using strong judgment terms like these is not only off-putting but lacks academic sophistication and accuracy. Other words and phrases that should be used with utmost care include: *clearly*, *crucially*, *without a doubt*, or *in (matter of) fact*. These phrases can be used effectively, but they should be used carefully and sparingly.

Connectives like *however*, *furthermore*, and *therefore* can be very useful in structuring your argument, but be sure to use them intentionally and sparingly. Avoid using them at the start of every single sentence. Sentence-initial *thus*, *yet*, and *but* should be avoided in general.

REFERENCES ABOUT WRITING ACADEMICALLY

American Psychological Association. (2001). Publication manual. Washington DC: APA.

See also: <http://owl.english.purdue.edu/owl/resource/560/01/>

Booth, W. C., Colomb, G. G. & Williams, J. M. (2003). *The Craft of Research* (2nd ed.). Chicago: University of Chicago Press. [highly recommended!]

Hatch, E. & Lazaraton, A. (1991). *The research manual. Design and statistics for applied linguistics*. Boston: Heinle & Heinle.

Kerlinger, F. N. (1986). *Foundations of behavioral research*. Fort Worth: Holt, Rinehart & Winston. [highly recommended!]

Menn, L. & Ratner, N. B. (2000). *Methods for studying language production*. Mahwah, NJ: Erlbaum.

Swales, J. M. & Feak, C. B. (2004). *Academic Writing for Graduate Students, 2nd Edition: Essential Tasks and Skills*. Ann Arbor: University of Michigan Press.

Turabian, K. (1996). *A manual for writers of term papers, theses, and dissertations*. Chicago: Chicago University Press. [highly recommended!]

Walker, J.R. & Taylor, T.W. (1998). *The Columbia guide to online style*. New York: Columbia University Press.

SELECTED SOURCES FOR CITING SOME LINGUISTIC SOFTWARE

ELAN: See: <http://www.lat-mpi.eu/tools/elan/citing>

Praat: See: http://www.fon.hum.uva.nl/praat/manual/FAQ_How_to_cite_Praat.html

Rbrul: Cite this article:

<http://onlinelibrary.wiley.com/doi/10.1111/j.1749-818X.2008.00108.x/abstract>

MORE TIPS ON ACADEMIC WRITING:

PPLS link to how to write a philosophy paper:

<http://www.jimpryor.net/teaching/guidelines/writing.html>

PPLS link to how to write a psychology paper:

<http://www.ppls.ed.ac.uk/students/postgraduate/documents/WritingEssaysforPsychology.pdf>

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Appendix: Writing About Statistics

If your paper calls for statistical results, these go in the “Results” section. Always include descriptive statistics (e.g., means, standard deviations). When reporting inferential statistics (e.g., t tests, ANOVA, chi-square), include information about the obtained value of the test, the degrees of freedom, the probability level and the direction of the effect.

The description of statistics often accompanies a graph, with brief prose describing what they show: e.g., “Figure 1 shows the relationship between ethnicity and vocalisation, which was found to be significant $\chi^2(1, N = 40) = 41.04, p < 0.0001$.”

Tip: *p*-values are always written with a lower-case, italicized letter. Significant values are often shown as $p < \text{the value}$, whereas non-significant values are usually shown as $p = \text{the value}$, up to 3 decimal places (though these conventions vary with different styles).

SPECIFIC TESTS

See also: <http://my.ilstu.edu/~jkhahn/apastats.html>

Mean and Standard Deviation are most clearly presented in parentheses:

The sample as a whole was relatively young ($M = 19.22, SD = 3.45$).
The average age of students was 19.22 years ($SD = 3.45$).

Percentages are also most clearly displayed in parentheses with no decimal places:

Nearly half (49%) of the sample was married.

Chi-Square statistics are reported with degrees of freedom and sample size in parentheses, the Pearson chi-square value (rounded to two decimal places), and the significance level:

Chi-square analysis of frequencies in Table X shows that the SLI participants produced more local agreement errors than did the control group [$\chi^2(4, N=90)=10.51, p<0.05$].

T-Tests are reported like chi-squares, but only the degrees of freedom are in parentheses. Following that, report the t statistic (rounded to two decimal places) and the significance level.

The experimental group had a higher post-test score ($M=4.63$) than did the control group ($M=1.38$) [$t(22)=2.62, p<0.01$].

ANOVAs (both one-way and two-way) are reported like the t test, but there are two degrees-of-freedom numbers to report. First report the between-groups degrees of freedom, then report the within-groups degrees of freedom (separated by a comma). After that report the F statistic (rounded off to two decimal places) and the significance level.

The mean scores for the intermediate and advanced Spanish group were 34.38 and 49.92, respectively. The mean scores for the intermediate and advanced Greek group were 56.77 and 54.86, respectively. The analysis of variance indicated a significant interaction between language group and proficiency [$F(2, 34)=123.07, p<0.001$].

Correlations are reported with the degrees of freedom (which is $N-2$) in parentheses and the significance level:

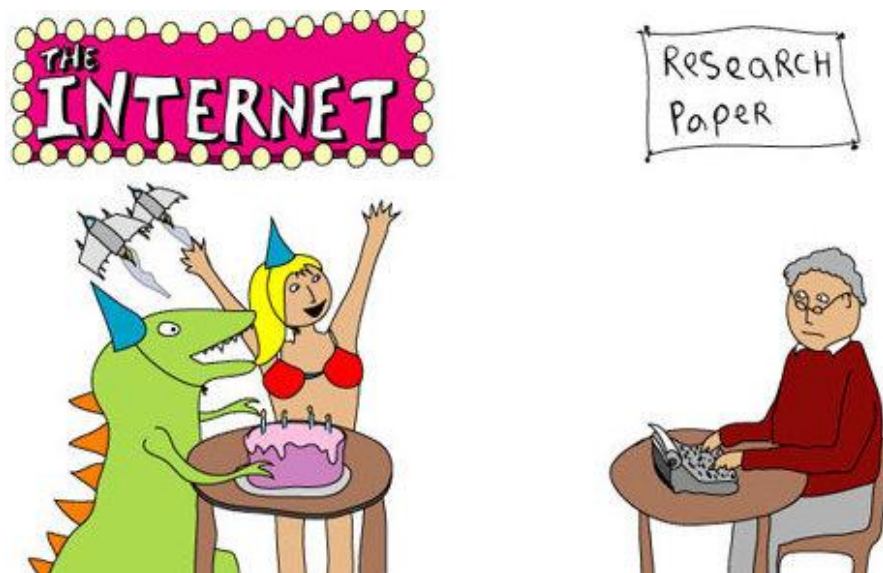
The two variables were strongly correlated, $r(55) = .49, p<0.01$.

Regression results are often best presented in a table. APA doesn't say much about how to report regression results in the text, but if you would like to report the regression in the text of your Results section, you should at least present the unstandardized or standardized slope (beta), whichever is more interpretable given the data, along with the t-test and the corresponding significance level. (Degrees of freedom for the t-test is $N-k-1$ where k equals the number of predictor variables.) It is also customary to report the percentage of variance explained along with the corresponding F test.

Manual

for Writers of Research Papers

in English Linguistics and Literary Studies



Writing a paper is difficult with the non-stop party next door

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The cover page illustration is by Asher Sarlin.

This manual is based on the former *Manual for Writers of Papers in English Linguistics*. Many thanks to Miriam Locher for letting us use its format.

General Remarks

This manual is meant for students of English who are either at the beginning of their studies, maybe writing their first BA paper, or who are advanced, but would like to have an overview of the basic issues that occur when writing a research paper in literary studies or in linguistics. It gives advice on how to choose a topic, how to structure and write a paper, and on how to tackle some of the technical aspects involved. The manual is to be consulted in combination with the *MLA Handbook for Writers of Research Paper* (for literature papers) or the *APA* (for linguistics papers), where information on quoting sources and compiling reference lists can be found.

Literary Studies: The use of the *MLA Handbook for Writers of Research Papers* is compulsory for all papers and BA/MA theses. A summary of the MLA Handbook is offered online at:

<http://owl.english.purdue.edu/owl/section/2/11>

Linguistics: The use of the *APA* guidelines is compulsory for all papers and BA/MA theses. An overview of the *APA* is offered online at:

<http://owl.english.purdue.edu/owl/resource/560/01>

We would also like to emphasise at this very early point in the booklet just how strongly the teaching staff of the English department feel about plagiarism. This manual is also meant to help you avoid plagiarising other people's work.

Length of Papers

The following numbers are rough estimates. It is imperative to discuss them with your supervisor.

BA papers:	tbs by instructor
MA papers:	6,000-7,000 words
BA thesis:	15,000 words
MA thesis:	30,000–40,000 words

Comments on Paper Topics and Different Approaches

When planning a BA/MA thesis, contact a staff member teaching and researching the area that you are interested in. We recommend that you approach your supervisor with concrete ideas, as it is not their job to supply topics for papers. BA and MA theses can only be supervised by a professor or an assistant professor. It is possible, however, to write a BA thesis with an assistant who has already completed his or her Ph.D., although this requires special permission from the faculty. The BA Colloquium and the MA Forum address some of the general issues involved in writing a thesis.

Your supervisor will help you:

- to define/clarify your ideas
- to flesh out these ideas
- to grasp how to structure your main argument and limit its scope
- to find out what methodological steps you will have to take
- to decide which aspects of the subject and which primary and secondary material or what kind of linguistic material to focus on.

None of these instructions can be given in general terms because they depend on the individual needs of each student and the specific topic you want to write about. Therefore, it is *essential* for you to consult the person who will be supervising your work **before** you start working on a paper.

There is a great variety of topics you can write your paper on, and there are several approaches you can take when writing an academic paper. In most cases, and particularly at the beginning of your studies, the choice of both topic and approach will be relatively simple. You will base your BA papers on the texts you have read and discussed in class. In literary studies, the literary period or field (e.g. medieval, early modern, modern, English, American, postcolonial), genre(s), author(s) and text(s) will usually thus be easily defined. In linguistics, the field and/or approach will similarly be delineated. However, the more advanced you are in your studies, the more you will be interested in exploring texts and questions independently, and to create your own connections between texts or linguistic data, theories, and contextual information.

The following sections were compiled to give students in their *basic studies* an idea of the areas in which they may want to write a BA paper. MA papers and BA/MA theses, obviously, must be larger in scope and contribute something new to the field of linguistics or literary studies.

Literary Studies - Different Types of BA Papers

As for types of papers, there are three main categories (see below) which are very basic and not mutually exclusive. Please note that in many cases, and particularly once you are writing your BA/MA thesis, you will and should combine aspects of all three of them. If you have a preference for one particular type, then this might help you in the early stages of your studies. You should make sure, however, that you practise your writing skills in each of these three fields. Besides, these categories do not need to be kept separate. For beginners, close reading might be the easiest solution, but this does not mean that you cannot or should not include theoretical aspects, and vice versa: writing about theoretical topics does not mean that you should ignore text analyses.

A **close reading** of literary texts is a method which, even though it can be very demanding, is a suitable way of approaching the analysis of literary texts if you are at the beginning of your studies. Close reading of texts implies that you focus on the literary text itself. Depending on the kind of text you are looking at (a poem, a short story, etc.), this means you

consider its linguistic or poetic devices, its narrative strategies, its structure, etc. You can focus on a single chapter, scene, or even character, especially if your word limit is low. Please consider that while close reading skills are very important for the discussion of literary texts, you can enrich your analysis and your argument by taking into account contextual and theoretical aspects (see below).

If you are interested in the **historical and cultural context** of literary texts, then this means that you will look at the interplay between literary works and their historical conditions, i.e. how literary texts reflect the historical situation they are products of, and or how literature influences its cultural context. You will also consider other aspects which shaped the cultural context, such as philosophy, psychology, religion, politics and gender. Another important approach would be to look at how literature is related to other media, such as the visual arts, music, and other non-literary forms of expression. While many students find such an approach very interesting, it has its dangers: it is important to avoid the mere reproduction of textbook knowledge, thereby losing sight of the actual text.

Finally, you can approach literary texts from a **theoretical perspective**. Put simply, you step back momentarily from the concrete work, and think about the questions it raises concerning concepts of what is meant by 'literature' in general, or how such theoretical questions can be applied to the text. You will choose such a focus once you have learned a bit more about the various literary theories that exist (e.g. New Criticism, Structuralism, Postmodernism, Intertextuality, Intermediality, Feminism, Narratology, etc.).

Linguistics – Research Areas and Methods

Depending on the research area and the research question, various methods of data collection and analysis can be chosen. BA and especially MA theses in Linguistics should involve the analysis of a corpus of data. You may want to gather your own data or use already existing material, e.g. from a text or spoken corpus. Think about the topics that have interested you in your linguistic studies, as well as how you might access relevant data. If you really want to study Australian English, but can't get to Australia (or find pre-collected corpora that you can use), then you have a problem. So think about where you have friends, family, connections that might make a fieldwork trip to a particular place feasible; you may have friends who are bringing up their child trilingually; you may know someone whose children go to an Anglophone International School – your friends and family can often provide useful routes into Anglophone linguistic settings that might be appropriate for your thesis.

A linguistics thesis, then, may well include a fieldwork phase, and then an analysis phase. Since the former can often be time-consuming and logistically difficult, it is a good idea to think of this well in advance of actually beginning your thesis. If you're in Canada as part of your Stay Abroad, why not collect data then that might be useful for your thesis later?

How to Go About It

Every supervisor will work with you in different ways. Some will want to discuss your work chapter by chapter, others will work with you on an outline and then evaluate the entire paper. Talk to your supervisor to find out what is expected of you. Your work will be roughly divided into a preparatory phase, a research phase, a structuring phase, a writing phase and a revision phase. In what follows you can find advice on how to approach each of these stages.

Preparatory Phase

- Once you have agreed on a topic and (provisional) title for your paper with your supervisor, **use the library catalogue and the other research databases** offered by the university library in order to browse for secondary, or some further primary literature. Especially students writing their MA papers and MA theses should make sure that they also use the electronic databases, such as MLA, IMB (International Medieval Bibliography), JSTOR and Project MUSE. Even Google Scholar can be useful with such searches: <http://scholar.google.co.uk>. They can be accessed through the department library's webpage while on campus, or remotely if you have installed the appropriate software on your computer (for information on remote access go to: www.vpn.unibe.ch). This will give you an idea of what has been published on your subject so far. You can then go and search for the relevant titles here in Berne or in other Swiss university libraries. In order to use these electronic resources most efficiently, make sure you attend one of the introductory sessions the department offers together with the UB. These sessions are held at the beginning of each autumn term, and announced on the departmental notice-board and on our website.
- **Discuss your ideas** about the topic, questions, or material that interests you with your colleagues: you will find it much easier to start writing if you have already formulated your argument or parts of it while talking to other people. For this reason, form discussion groups.
- After you have chosen a topic, and browsed through the library databases to find material that seems appropriate, **you must see your supervisor** to discuss what theories, methods and tools of analysis and interpretation you need to apply, and whether you need to limit the scope of the material you will be scrutinising.

Research Phase

- When you do the research for an academic paper, write down *all* the bibliographical references (including page numbers) of any material and ideas you glean from elsewhere. Be meticulous when doing this: It will save you a lot of time at the stage of writing your paper. Also, it will help you to **avoid plagiarising** without being aware of it (see chapter "Unintentional Plagiarism" in the *MLA Handbook*).
- Be careful to transcribe quotations very precisely. Incorrect quotations are an insult to the author.
- When taking notes, carefully distinguish between your own and other people's thoughts.

- Use dictionaries and reference books to look up words and concepts.
- Try to formulate your argument and/or hypothesis, and organise questions that need to be answered in the course of the paper. Ideally, this will become part of your outline.
- Go back to the primary texts or primary data. Re-read and analyse the primary texts/data in view of the topic. All arguments must be based on the primary texts/data to which you should return constantly.

Structuring Phase

Writing a paper is not just a matter of putting your thoughts down onto a page, it also requires knowing what the formal demands of academic writing are and developing a structured argument for what you want to say. While doing your research, try to learn from the structure of articles and books that you are reading.

- The classical rule that a text should have a **beginning, middle and end** is valid for all academic papers. Therefore, structure your paper in such a manner that it contains at least:
 - 1) an **introduction** announcing what your argument is, what material you will be working on, and what theoretical and methodological steps you intend to take; you may also need to mention what you are *not* going to do if there are other possibilities of dealing with the subject; at the end of the introduction, the reader should know what the text is concerned with;
 - 2) the **main part** of the paper, which should be sub-divided into sections or chapters; and
 - 3) a **conclusion**, which should be more than a mere repetition or summary of what you have already said in previous sections. It should tie up the whole argument – emphasising the unifying theme – assess your results, and perhaps comment on where one could go from there. Do *not* introduce new concepts or try to apply them in a conclusion.
- The division into sections or chapters should never be an attempt to escape the necessity of establishing **links in your argument between each chapter**. Listed in the ‘Table of contents’, the titles of chapters (and sub-chapters) should offer the reader the backbone of your argument at one glance. Do not hesitate to give the parts of your paper so-called **working titles** first, and to revise those titles once you have finished your paper and have a clear overview of where your argument has led you.
- **Scope of your argument:** If you realise that you have to leave a question open, i.e. that the scope of the paper does not allow you to deal with it in detail, it is best to mention this limitation rather than to try and hide it behind fuzzy or bombastic rhetoric. Be honest.
- The larger your paper, the more necessary it is to go through several revisions of it. In the course of writing, you may discover that the whole structure of your paper

needs to be changed because your work on the material has led you to new insights. Though it is important to **stick to an argument throughout an academic paper**, you must not hesitate to **revise its overall structure** if you see that the argument no longer works. This may imply modifying the original outline and moving around chapters.

- What you must ultimately achieve in any academic paper is a **logical and coherent argument and precision of expression**. The most effective way of checking whether your argument works is by asking a colleague or colleagues to read through the paper before you hand it in.

Writing Phase

Word and Sentence Level

- When writing your paper use **dictionaries** (OED, also available online) and **reference books**. Even native speakers do not write papers without occasionally checking up the meaning of words and their correct use in specific contexts and punctuation rules. The list of recommended works at the end of this document is a starting point.

Abstract concepts in particular require careful use, as they have acquired very precise and (sometimes heavily disputed) meanings in literary criticism. Even the simple word 'text' is used differently in literary studies than in linguistics, and, for example, differently within different branches of linguistics. You can only make words mean exactly what *you* want them to mean if you know what *other* people (i.e. the academic community) have made the words mean *before* you.

Logic of the Arguments

- Your paper should be focused, i.e. it should follow through the arguments presented in the introduction (a BA paper usually develops only one argument.)
- Avoid giving impressionistic personal responses. Aim at an evaluation that is an inherent and logical part of your argument. Also avoid broad generalisations, or pontificating about life and society.
- Your paper should not be a simple collection of notes.
- Throughout your paper, **foreground the argument** you want to make: formulate your thoughts in such a manner that *every* paragraph you write supports your argument in one way or another. State your points clearly and link them with a logic that will immediately be apparent to your reader.
- While doing your research, you may find interesting details that do not really fit into your argument. Put them into **footnotes**, but try to keep the number of footnotes to a minimum.
- Imagine a concrete audience, for example a circle of fellow literary or linguistics scholars, who might agree or disagree with the ideas you are expressing in your paper, and you will find it easier to argue. This has several consequences:

- a) They have a basic interest in what you are saying.
- b) They do not want to have to read between the lines, so you have to be absolutely clear and explicit.
- c) They need to be convinced that your ideas are feasible.
- d) They are not familiar with your way of thinking, so give all the steps of your thought processes leading to your conclusions.

References to Other People's Ideas

One does not write an academic paper in a void: Writing is a form of communication with a community of (imagined and real) interlocutors. One way of participating in an academic debate is by quoting. Remember that your audience needs to be given exact information about the sources of your quotes and ideas. In order to avoid plagiarism, to be reader-friendly, and therefore to prove that you are interested in engaging in a discussion about the material you are working on, follow the **three golden rules of quoting** whenever you refer to somebody else's writing (or speaking):

- 1) **Do not plagiarise**, i.e. always show your reader that you are quoting from somebody else's text or that you are summarizing one of his or her ideas. You can use double quotation marks, or an indented paragraph, or you can simply paraphrase somebody else's thought. Plagiarising is unacceptable, will not be tolerated and has serious consequences that are explained on page 15.
- 2) **Quote very exactly**. Every typographical mark within the quotation marks should correspond exactly to the original you give as your reference. If there are any misprints or grammatical errors in the original, you need to copy them, but signal that they are in the source by inserting [sic] after the mistake.
- 3) **Give clear references** to every text or other document you are quoting from and list all your sources fully in the 'Works Cited' (literature) or 'References' (linguistics).

Keep the following points in mind as well:

- When writing a summary of any text, only mention details that are relevant to your argument, but make sure that what you say is correct with respect to the *whole* passage you have summarised.
- **Do not simply paraphrase** what other people have said: Comment on their arguments and integrate them into your own argument in a visible way.
- **Quotations must be integrated into your own argument**. This means that everything in a quote should be relevant to your argument, either because it illustrates what you are claiming, or because you agree or disagree and want to show

how and where this is the case, or because you propose to analyze the quote bit by bit. For these reasons,

- a) always introduce quotations;
- b) as a rule, do not end a paragraph in someone else's words;
- c) avoid lengthy quotations in which several ideas are expressed at the same time, especially if they are not all relevant to your own argument;
- d) comment on every element in the quote;
- e) make sure that you have understood what you are quoting within the context of the other author's whole argument.

Choosing a Title

Choosing a title for your paper is an important part of the process of writing.

- It is useful to start off with a provisional *working title*, which you can modify or replace when you have completed the paper and know exactly where your initial questions and interest in the material have led you;
- Titles should not be immoderately long; a brief title followed by a more explicit subtitle can be a good solution;

Titles of chapters should help the reader follow the argument at one glance.

Bibliographical References

The end of your paper must have a list of all your sources, whether integrated in your paper as summarised facts, opinions or quotations. This list is called '**Works Cited**' in **literary studies** and '**References**' in **linguistics**. A 'Bibliography' contains much more material than the quoted sources; therefore, do not use this term for your list of bibliographical references.

- Check the **MLA Handbook** (literary studies) or the **APA** (linguistics) for the main bibliographical rules and ways of presenting references.

Begin collecting items for your list of references ('Works Cited') as soon as you start doing research on your topic. It is easier to cross out superfluous items than desperately hunt for missing references when you have finished writing.

Last Phase: Revision

Take time to revise your paper and to correct the language and the overall logic of your argument.

- Take out sweeping statements about life and the world, about morality, broad ethical issues, vague political or philosophical ideas, and focus on the main argument.
- In general, make sure your conclusion does not end in someone else's words. This is *your* paper.
- Use your computer's spell check programme but make sure you do not let the computer correct words for you automatically. Spell check programmes won't necessarily highlight incorrectly spelt words which actually exist (e.g. there/their; bear/bare).
- **Have your work proof-read and critically commented on by fellow students.** Native speakers or not, they will not only help you to detect the odd spelling mistake which the spellchecker did not notice, but they will also be able to tell you whether your argument is convincing or not. Where appropriate, let their questions about what you wrote lead you to revise aspects of your paper. Besides, it is helpful to network with your colleagues and to find out what their interests and experiences are in literary studies and in linguistics.
- If you started off with working titles for the sections, now that you have a clear overview of where your argument has led you, revise these titles to make them reveal the development of your argument or the steps leading to the verification of your hypothesis.
- Revise your list of References/Works Cited and cut out or add items depending on the final version of your paper, i.e. make sure all the references you give in the paper are documented in the final list of References/Works Cited. Also check that you gave page numbers in all cases – whether you quoted, referred to, or summarised someone else's text – and that these numbers are correct.

A Possible Structure for a Paper - Overview

BA/MA papers (and theses) ideally include the following sections. They should be numbered, except for the table of contents. Longer papers in particular will require a slightly modified pattern (e.g. a longer introduction; 'previous work' section will be of greater importance). Please consult your supervisor for advice. Information on how to format your text (i.e. spacing, margins, font size, etc.) can be found in the *MLA Handbook for Writers of Research Papers*.

Literary Studies

Formal elements	Title Page This should contain the following information: University of Berne, English Department; name of the supervisor; your full name, address and email; title of the paper; whether it is a term paper or BA/MA thesis; date of completion.
	Table of Contents Indicate chapters and page references. Remember that page numbering only starts on the first page of the text, not with the table of contents. Indent subchapters for clarity. Depending on your personal preference, you might want to put the table of contents together before or after you have written your paper, or while you are working on it. 'Table of Contents' can be helpful not only for the reader, but also for your own orientation.
Introductory Part	1. Introduction State your aim briefly and indicate why the subject of your paper is worth writing about. You should present the problem or issue which you address. Tell the reader what aspects you intend to investigate, and, if relevant, what will be left out. Make sure that the title of your paper reflects its aim and scope. Formulate your thesis statement . The latter is the concise and specific statement of your argument. It has to be arguable and should match the length of the essay in its scope. Keep the introduction short.
	2. Previous Work Give a brief, critical survey of earlier work dealing with your subject. Give important definitions of your theoretical concepts which you will apply or discuss in the main part.

Main Part	<p>3. Elaboration of Your Arguments</p> <p>This is the main body of your paper or thesis. You should now analyze and discuss your primary and secondary sources in ways which prove the plausibility of the thesis statement which you had made at the beginning of your paper. You can go into detail here, but make sure that all the quotations, cross-references, etc. you use support your argument. Do not forget to develop your line of argument, i.e. do not get stuck on what you might think are very interesting textual examples, but functionalise them as part of an argumentative string. Make sure that your position remains clear and do not 'hide' behind the voices of other critics. Make sure you refer to and apply the theoretical aspects which you had introduced in the 'Introduction' or previous work part of your thesis.</p>
Conclusion	<p>6. Conclusion</p> <p>Conclusions are there to round off your paper, and there are several ways of structuring it. Whichever you choose, you should not merely repeat what you said in the main body of the text. You can give a short summary of the preceding chapters if your argument was very complex, and ideally you do this by pulling the various strands together. Also indicate what aspects or areas demand further study, or, generally, broaden your argument by pointing out the ramifications of your topic.</p>
Works Cited	<p>7. Works Cited</p> <p>Under this heading you list your sources in alphabetical order. They may be divided into 'Primary Sources' and 'Secondary Sources'. Consult the <i>MLA Handbook</i> for more information on how to compile references.</p>
Appendices	<p>Appendices</p> <p>If you want to include specimens of your primary sources, etc., you may do so in one or more appendices at the very end of your paper. They should have separate numbering (App. I, App. II, etc.), but continuous page numbers with the rest of the paper.</p>
	<p>Footnotes/Endnotes</p> <p>If you have a computer program which supports footnotes, use that. If you don't, you can put notes in a numbered section before your 'Works Cited' section. Use footnotes sparingly and not for bibliographical information.</p>

Linguistics

Formal elements	<p>Title Page</p> <p>This should contain the following information: University of Berne, English Department; name of the supervisor; your full name, address and email; title of the paper; whether it is a term paper or BA/MA thesis; date of completion.</p>
	<p>Table of Contents</p> <p>Indicate chapters and page references. Remember that page numbering only starts on the first page of the text, not with the table of contents. Indent subchapters for clarity. Depending on your personal preference, you might want to put the table of contents together before or after you have written your paper, or while you are working on it. 'Table of Contents' can be helpful not only for the reader, but also for your own orientation.</p>
Introductory Part	<p>1. Introduction</p> <p>State your aim briefly and indicate why the subject of your paper is worth writing about. You should present the problem or issue which you address. Tell the reader what aspects you intend to investigate, and, if relevant, what will be left out. Make sure that the title of your paper reflects its aim and scope. Formulate your thesis statement, which is the concise and specific statement of your argument. It has to be arguable and should match the length of the paper in its scope. Keep the introduction short.</p>
	<p>2. Previous Work</p> <p>Give a brief, critical survey of earlier work dealing with your subject. Give important definitions of your theoretical concepts which you will apply or discuss in the main part.</p>
Main Part	<p>3. Material</p> <p>State the nature and limitations of your primary material: whether you use a corpus, elicited material, etc. Describe your method of collecting data as well as the advantages and/or limitations of your material. Consider whether your choice of data is likely to affect the results in an important way.</p>

Main Part	<p>4. Method</p> <ul style="list-style-type: none"> a) State along what lines your investigation was conducted, and, if possible, give the most important sources of your inspiration. b) Define your terms and state any abbreviations you use (if they are numerous, they can be listed in an appendix). c) If your investigation is long and complex, give a step-by-step description of what you did. <p>The sections on material and method can also be combined to form one section.</p>
	<p>5. Results/Analysis</p> <p>First you present your results, and then discuss them. You may want to present your results in the form of tables or lists of examples, or both. Try to make these as clear as possible, and concentrate on one aspect at a time. Support your arguments with references to data. Long and complicated sections should have a short summary at the end.</p>
Conclusion	<p>6. Conclusion</p> <p>Conclusions are there to round off your paper, and there are several ways of structuring it. Whichever you choose, you should not merely repeat what you said in the main body of the text. You can give a short summary of the preceding chapters if your argument was very complex, and ideally you do this by pulling the various strands together. If part of your results were inconclusive, e.g. because you have not Also indicate what aspects or areas demand further study, or, generally, broaden your argument by pointing out the ramifications of your topic.</p>
References	<p>7. References</p> <p>Under this heading you list your sources in alphabetical order. They may be divided into 'Primary Sources' (the data you looked at) and 'Secondary Sources'. Consult the <i>APA</i> for more information on how to compile references.</p>
Appendices	<p>Appendices</p> <p>If you want to include specimens of your primary sources, etc., you may do so in one or more appendices at the very end of your paper. They should have separate numbering (App. I, App. II, etc.), but continuous page numbers with the rest of the paper.</p>
	<p>Footnotes/Endnotes</p> <p>If you have a computer program which supports footnotes, use that. If you don't, you can put endnotes in a numbered section before the references. Use footnotes sparingly and not for bibliographical information.</p>

Other Technical Matters

Spellings

Use UK or US spellings consistently. When in doubt, always check with the *Oxford English Dictionary*.

Capitalisation

Capitalisation should be used in the following cases: names, months/days/public holidays (e.g. Good Friday, Yom Kippur), religions (e.g. Christianity, Islam), deities (e.g. God, Allah), scriptures (e.g. the Bible, the Koran), names of countries and cities and their derivatives (e.g. Scotland/Scottish), specific places/buildings/monuments (e.g. Trafalgar Square, Big Ben, Empire State Building, Uluru, the Beehive), geographical names/areas (e.g. the River Thames, London's East End, the Coromandel), historical events/documents (e.g. World War II, The Magna Carta), awards (e.g. The Pulitzer Prize), organisations (e.g. United Nations), brand names (e.g. Apple Computer), adjective forms (e.g. Swiss chocolate, English tea). Consistent capitalization should be used in titles and subtitles (see *MLA Handbook* or *APA*).

Dates and Numbers

Spell out 'twentieth century' (not: '20th century') and use hyphenation as in 'twentieth-century literary criticism'. Give dates consistently as either day/month/year (e.g. 5 April 1851) or month/day/year (e.g. May 22, 1978). Consult the *MLA Handbook* for further information on numerals.

Titles of Other Works

You should mark titles of literary works and other texts when you mention them in your paper, both in your writing and in the References/Works Cited section (see *MLA Handbook* or *APA*). If you refer to an autonomous publication (e.g. a book, a journal, an anthology, a newspaper) or play titles and film titles you should put the title into italics (e.g. *The Tempest*). If you refer to a text that has not been published independently (i.e. an article in a journal, a chapter in a book, a poem), then you should put its title between quotation marks ("The Rime of the Ancient Mariner").

Giving Examples and Quoting Your Primary Material

Letters, words or phrases cited as linguistic examples should be italicised in the text; do not use double quotes for this purpose. Translations or other explanations of meaning should be given in inverted commas ('single quotes'), thus:

The quantifier *many* means 'a lot'.

Sentences quoted in the text should be italicised, thus:

Many linguists have quoted the sentence *Many arrows didn't hit the target*.

Preferably, however, quoted sentences should be set apart from the main body of the text by indentation. This is especially important if they are longer than a few words. In that case

they should be preceded by Arabic numerals in parentheses. Notice that indented and numbered examples are not italicised. This is a good example of how you may proceed:

Consider the quantifier *many* ‘viele’ in sentences (10) and (11):

(10) Not many arrows hit the target.

(11) Many arrows didn’t hit the target.

In both (10) and (11) the scope of the quantifier ...

Notice that examples should be numbered and referred to by number, not as ‘the following sentence.’

Introducing Concepts

If you introduce technical concepts in your text, you can highlight them with single quotes or capitals. You should be consistent, however, once you have decided which format to use. Avoid italics for this purpose. This is how you can do it:

When Hamlet said *words, words, words*, he used three ‘tokens’ but only one ‘type’.

When Hamlet said *words, words, words*, he used three TOKENS but only one TYPE.

Quotation marks or capital letters do not have to be repeated every time you use the concept.

Tables and Figures

Very often a table is a good way of displaying results of a quantitative (but often also of a descriptive) nature, because a table will help the reader to grasp at a glance what your results are. For instance, if you are reporting on the occurrence of different types of relative markers in three corpora of different text samples, your data could be presented as follows:

Table 1. Relative markers in subject function with human/non-human antecedents in three corpora of spoken American and British English, the Santa Barbara Corpus, the London-Lund Corpus and the British National Corpus.

	Human Antecedents						Non-human antecedents					
	SBC	%	LLC	%	BNC	%	SBC	%	LLC	%	BNC	%
SUBJECTS	n=76		n=56		n=70		n=48		n=63		n=113	
<i>zero</i>	2	3%	-	-	3	4%	1	2	-	-	6	5%
<i>that</i>	25	33%	4	7%	18	26%	46	96%	31	49%	84	74%
<i>who</i>	49	64%	51	91%	47	67%	1	2%	-	-	-	-
<i>which</i>	-	-	1	2%	-	-	-	-	32	51%	23	20%
<i>as, what</i>	-	-	-	-	2	2%	-	-	-	-	-	-

Key: SBC = Santa Barbara Corpus, LLC = London-Lund Corpus, BNC = British National Corpus.

Table 1 is a specimen of purely descriptive statistics, but as such, it nicely sums up the situation. Notice also that even though a table is a practical way of summarising

information, it does not free you from also describing your results in the text either before or after the table, and notice that all tables must be **numbered** so that you can refer to them in the running text. A table must also have a clear **legend** (usually at the top), telling the reader what is represented in it; again this is for ease of reference so that a reader who wants to glance through a paper or quickly recapitulate an argument can quickly make sure that she or he is looking at the relevant data. If you have a lot of abbreviations in your table, you should also have a **key** to the abbreviations.

Table 1 above gives both raw data – absolute numbers – and proportions expressed as percentages. You may find it suitable to give this information in different tables, for instance having only raw data or only percentages, as this makes the reader’s work easier. If you give only percentages, you must always give the totals on which your percentages are based.

You may also choose to display your data graphically in figures, such as bar charts, pie charts, etc. Notice that normally figures are not a substitute for tables, but a way of illustrating even more clearly what you have already shown in a table. See Figure 1 below, which provides the same information as Table 1 in graphic form. Notice that the legend goes under a figure.

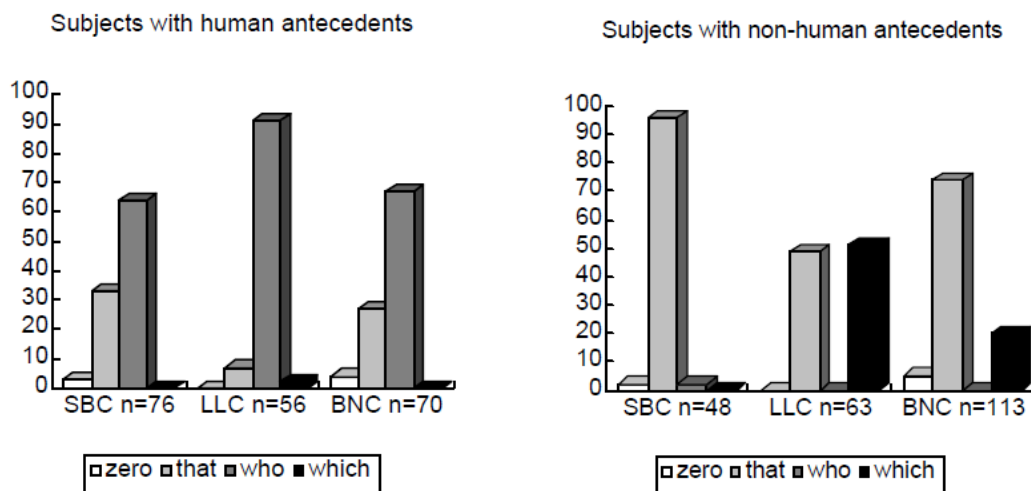


Fig. 1: A graphic representation of the distribution of relative markers in subject function.

A Note on Plagiarism

All the information on how to quote secondary literature within your text and on how to compile a reference section can be found in the *MLA Handbook* or the *APA*. It is one of our aims to teach you how to write academic papers in which you correctly apply the conventions agreed on in the English Department and to assist you with questions on content. It is your responsibility, however, to make sure that you do not plagiarise, i.e. that you do not make us believe that a sentence or even an idea is from you, when you have actually found it in the literature or on the Internet. The *MLA Handbook/APA* will help you to acknowledge the sources you used correctly. Plagiarism is considered one of the worst offences in academia and will not be taken lightly by us. Please read the following section carefully.

***Plagiarism is one of the most flagrant violations of academic standards.
The consequences of plagiarism are accordingly drastic and severe.***

What is Plagiarism?

The aim of writing an academic paper is to convince fellow scholars of the validity of your own opinion or viewpoint. Your readers will assume that the argumentation is yours and they will expect you to show reasons for, sometimes proof of, the legitimacy of your case. You will, however, almost always find it necessary, and it is perfectly justified, to use the ideas of other people, especially other scholars who have researched your topic before, and you will use their ideas and sometimes their actual words in building up your own argument. Whenever you do this, you have a moral and professional responsibility to tell your reader clearly and precisely what ideas and which words you are using and where you have found them, in other words, to indicate your sources. Failure to do so is called 'plagiarism' and is an extremely serious offence, the consequences of which are explained below.

Plagiarism is deceitful and dishonest. It must, therefore, be absolutely clear to you what plagiarism means. In the *MLA Handbook* plagiarism is defined and explained as follows:

Plagiarism involves two kinds of wrongs. Using another person's ideas, information, or expressions without acknowledging that person's work constitutes intellectual theft. Passing off another person's ideas, information, or expressions as your own to get a better grade or gain some other advantage constitutes fraud. (52)

There are various types of plagiarism, from using someone else's *exact words*, to paraphrasing or using someone else's *ideas*. Some examples of what plagiarism is and is not are given below.

As a student new to academic studies you may find you are plagiarising without realising what you are doing. You may be accustomed to using material taken from various sources, for example, books in the library or material downloaded from the internet and no one has informed you that you are duty bound to show your reader exactly where you have taken

this material from. Plagiarised passages may involve particular words, whole sentences or particular expressions; they may include someone's argument or line of argument; they may include another person's theory or terminology. This also applies to oral presentations in class. It is even an offence to use your own material, for which you have already received credit, in a new paper, without stating that you are doing so.

Furthermore, as a learner of a foreign language you may even find yourself using special phrases that you have learnt almost unconsciously from a book or from the internet. This might also be considered plagiarism. Plagiarism does not include references to knowledge which would be shared by any educated English native speaker (e.g. that William the Conqueror invaded Britain in 1066, or well-known proverbs or famous quotations). If you are not sure about what constitutes plagiarism in such cases, please ask your teachers. Ultimately, the most important criterion is honesty: do not present material which is not your own as if it were.

To avoid plagiarising, you should keep detailed notes of anything you read when preparing your paper and make sure that when you use this material you acknowledge it, firstly, in your own text, and, secondly, in your Works Cited (literature) or References (linguistics) at the end of your paper (see MLA Handbook/APA for details). Every paper handed in for assessment must include the following declaration signed by the student:

Declaration

I hereby state that I have read the section on plagiarism on the Department's website and I confirm that I have complied with the requirements.

Date: _____

Signature: _____

Consequences of Plagiarism

1. All cases of plagiarism are reported to the Head of Department.
2. The Head of Department makes a decision in consultation with the instructor. In all cases the paper will have to be revised. Depending on the severity of the case, there are additional options:
 - Grade deduction.
 - The paper is failed, i.e. the student has to write a new paper.
 - The student has to redo the course.
 - The student is given the mark 1, which is reserved for cases of deception (RSL Art. 25).

3. Unless it is a very minor case of plagiarism (e.g. a paper in which all sources but one are acknowledged and which is otherwise very carefully written), the student will have to talk to the Head of Department, who may want to involve the Dean.
4. The name of the student will be entered in the Department's student records for strictly internal use only. All instructors will be informed about this so that the offender can be closely monitored.
5. If plagiarism is committed in a final thesis or if a student is caught plagiarising a second time, he or she may be excluded from the study programme (RSL Art 25.2).

Examples

Note: all correct examples follow the bibliographical style used in literary studies; linguistics uses a different bibliographical style, the author-date style, e.g. (Shklovsky, 1988, p. 20) rather than (Shklovsky 20) for student version 1 below. Consult the *APA* for information on citing in linguistics.

Original Passage (by Victor Shklovsky, a member of the Russian Formalist school of literary theory, who seeks to define the nature and purpose of art):

And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone *stony*. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.

Student Version 1:

Early twentieth-century critics sought to define the nature and purpose of art. For the Russian Formalists, art enables us to "recover the sensation of life;" it refreshes our experience of the world and "exists to make one feel things, to make the stone *stony*" (Shklovsky 20).

Comment: Correct. The student uses his or her own words in order to paraphrase Shklovsky's argument, puts the original words in quotation marks, and indicates the source. He or she uses Shklovsky's opinion for the development of his or her own thesis.

Student Version 2:

Shklovsky argues that "art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone *stony*. [...] The technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged" (20).

Comment: Correct. The quotation marks acknowledge the words of the original writer and the information in bracket tells us the source of the quote. (The complete reference must be given in the works cited section).

Student Version 3:

Art exists that one may recover the sensation of life; it exists to make the stone *stony*. The technique of art is to make objects ‘unfamiliar.’

Comment: Obvious plagiarism. Word-for-word repetition without acknowledgment.

Student Version 4:

Art enables us to regain the sensation of life; it exists to make us feel things more vividly, to make the stone *stony* again for us.

Comment: Still plagiarism. A few words have been changed or omitted, but the student is not using his or her own language.

Student Version 5:

Art makes the world unfamiliar and thus refreshes our perception and experience of it.

Comment: Still plagiarism. The student uses his or her own words but fails to indicate the source of the idea. Adding (Shklovsky 20) before the full stop would make this a perfectly correct example.

Student Version 6:

Art helps us recover the sensation of life; it exists to make one feel things, to make the stone *stony* (Shklovsky 20).

Comment: Still plagiarism. Merely indicating from where you have taken the idea alone is not enough. The language is the original author’s, and only quotation marks around the quoted passage (plus the reference in brackets) would be correct.

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Noun Formation in Standard English and Modern Standard Arabic: A Contrastive Study

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Abstract—This paper focuses on analyzing and contrasting the processes of noun-formation in both Standard English (English) and Modern Standard Arabic (MSA), in order to reveal the similarities and differences between them and their potential productivity for pedagogical purposes. The data for the present study has been collected from different sources, compiled and analyzed in terms of morphology, productivity and semantic indications of the different processes of noun-formation in both languages. It is found that both English and MSA reveal a common linguistic phenomenon in noun-formation processes as well as their exploitation of the language by forming productive rules and patterns. The similarities are found in some general universals, such as affixation, compounding, blending, onomatopoeia, borrowing, diminutives, conversion and acronyms. Every language has regular rules for noun-formation, but some irregular forms may also exist in both of them.

Index Terms— word-formation, noun-formation, contrastive linguistics, morphology

I. INTRODUCTION

Noun-formation as a sub-process of word-formation is a complex area of research in both Standard English (Indo-European language, henceforth referred to as English) and Modern Standard Arabic (Semitic language, henceforth referred to as MSA). Noun-formation in English has the same problem of word-formation. Bauer declares that “Unfortunately, there is little agreement on the methodology or basic theoretical background for the study of word-formation that the field is currently a confused one” (Bauer 1983: 01). Thus, there is no single theory of noun-formation in English, and consequently no definite procedure for compiling the data to be gathered.

The present study is an attempt in contrastive analysis aimed at identifying, analyzing, and contrasting the process of noun-formation and its potential productivity. The study also aims at revealing the possible universals of the two languages in the field of noun-formation, and to determine as much as possible the similarities and differences between them.

II. REVIEW OF LITERATURE ON CONTRASTIVE ANALYSIS

It is worth mentioning here, that CA is still in use and of use in language teaching in spite of all the criticisms made against it. There have been many CA-based studies where their predictions have been confirmed by empirical results (George 1972: 27). The research estimates that nearly one-third of all errors made by the L2 learners are due to interference from the Mother Tongue (MT).

Hamid (1997) has conducted CA on Apposition in English and Arabic. He conducted a composition test on first-year university students and found out that a large number of the errors were committed as a result of MT interference. Mahmoud (1995), who also conducted CA on concord in both English and Arabic; he did not conduct a test, but made some predictions relying on the strong version of the CA hypothesis. He found that the MT interference causes many errors.

Thus, many of these studies maintain that MT interference is one of the strongest variables that influence FL learning and consequently CA still seems to have place in foreign language teaching methodology.

III. NOUN-FORMATION IN ENGLISH

Noun-formation is a sub-field of word-formation, which is a branch of lexical morphology, defined as “The study of morphological relations among lexemes” (Matthews, 1991: 37). Noun-formation has not been tackled separately as a subject in itself, but only within the broader subject of ‘word-formation, and there is no separate methodology to be followed. “There is no one body of accepted doctrine of the subject to be followed, so that researchers are largely having to make up their own theory and procedures as they go along” (Bauer, 1983: 6).

Noun-formation is not an exception to the word-formation process; it follows the same morphological rules. In noun-formation classification, there are compounding, the resultant combination of two (or more) morphemes. The meaning of compounds cannot be predicated from the meaning of their individual morphemes. There is also affixation or derivation, which forms nouns with derivational affixes. Conversion is a functional shift of a word; if it is a verb, it

may act as a noun without any change of its morpheme. Then there is the process of unpredictable noun-formation; the first of this type is clipping, where the word is made smaller without any change of its meaning or class form. Acronyms, on the other hand, are nouns derived from the initial letters of several words, as in NASA. Blending is similar to compounds, but usually combines shortened forms of two or more morphemes or words. The final type of unpredictable processes is word-manufacture, which refers to the process of arbitrarily selecting any acceptable sequence of sounds and using it as the name of an object, as in 'Kodak'. Borrowing is the most prolific source of additions to the vocabulary of English and it is of two types-to borrow the word as it is or for that to be translated (calque). The final process in noun-formation is reduplication by repeating an item with a change in the initial consonant or with a change in the middle vowel. Onomatopoeia is one of the oldest methods of word formation in English. Multiple-formation is a result of applying two processes of formation each one of them is compulsory for forming the word.

These processes of noun-formation in English may also appear in other languages like Arabic, as it will be seen in the next chapter.

IV. NOUN-FORMATION IN MODERN STANDARD ARABIC

Word-formation in the Arabic language depends on the consonants, which represent the root of the words formed. Most of the Arabic words have a tri-consonantal root, but the addition of consonants and vowels gives many morphological patterns as well as many morphological categories. These derivatives constitute the large body of the language and all the derivatives of the same root have semantic relationships that are potentially founded in their root. However, there are many controversies among the grammarians about which are derived from which. All these controversies among the old and contemporary Arabic grammarians show that the Arabic language is a derivational language. Noun-formation in Arabic has the lion's share in the lexicon; actually, this is attributed to the Kufa School, which claims that the verb is the origin of all the derivatives.

The traditional grammarians classified derivation into four classes:

- The small derivation
- The big derivation
- The bigger derivation
- The biggest derivation

The small derivation has the prime role in increasing the vocabulary among all types of noun-formation and it has many kinds of sub-derivative, which play many interrelated functions. The big derivation depends on the shift and substitution of the three letters in six different ways to give six words or nouns, which have a semantic relationship. But the third type, bigger derivation, depends on replacing a sound or a letter in the place of the other in the same noun word to give the same meaning as in [hadi:l] and [hadi:r]. The fourth one is the biggest derivation, which is called by many grammarians 'blending'. It is not a very prolific way of producing new words in Arabic, but nowadays there is this tendency in translating the modern terms.

The other type of noun-formation is the compound nouns, the resultant of compounding two or more morphemes to form one to indicate another or additional meaning. Compound nouns in Arabic are of three types: genitive, predicative and synthetic compounds.

Borrowing is a universal phenomenon and Arabic language is not an exception. Arabic borrowed a vast body of vocabulary from the neighboring nations then and is still borrowing, especially the terms of modern civilization. Borrowing is dealt with in three classes or types according to linguistic norms in Arabic. These types are: the Arabized, the postclassical and the slang, which is used by the common people. Arabic language is also a good exporter of words to nearly all the languages of the world. The diminutive is also considered a type of derivation and it has a sub-type called diminutive elision, which is used mostly for courtship and poetic necessities. Imitation (Onomatopoeia) is the oldest process of noun-formation; it represents sounds.

V. THE MORPHOLOGICAL PATTERN

Two traditional schools of grammar established most of MSA linguistic literature. One of them is the Kufa School and the other is the Basra school. The former believed that the verb is the origin of derivatives, simply because the human being apprehends the action before the abstract noun; therefore the 'abstract noun' is a derivative but they do not deny the existence of some derivatives from proper nouns. On the other hand, the Basra school believes that the abstract noun is the origin and the verb is a derivative, simply because the abstract noun indicates the action without any reference to the time of the action.

Both of the two schools in agreement that most of the Arabic lexis have a triliteral root (f 9 l) (see figure 1 and 2), which indicate the potential action of all its derivatives. The root (f 9 l) was used by Alkaleel- Bin-Ahmed as a standard norm or criterion for rhyming in poetry. The morphologists used this norm as a morphological scale to distinguish the different processes that the word form may undergo, in other words, what affixes are added, inflexions, tiers, and what letters of the root are shifted or deleted. Accordingly, every change that happens in the word form must be adjusted in the morphological pattern.

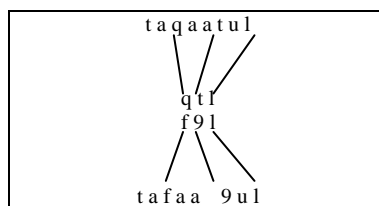


Figure 1

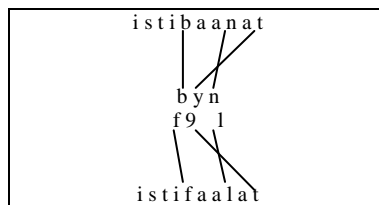


Figure 2

As it is obvious, (taqaatul) shows neither deletion nor shifting in the trilateral root. (istibaanaah) shows both processes: deletion and replacive shifting, the [ya] of the verb (bayan) is deleted, consequently the [9] of the morphological scale is deleted also and accordingly a suppletive morph (t) is added at the end of the noun.

The application of MSA morphological pattern rules is not difficult. In this respect Hudson (1985: 86-7) states that the traditional Semitic grammarians have satisfied themselves with a few examples to show the manner of derivation, but naturally enough the examples are quite effective, the patterns are quite clear, and there is no evidence that root and pattern morphologies are difficult to learn. However (Hudson) on the same topic applies the derivational rule on the root [k t b] and he gave many examples which do not really exist in Arabic and it is not reasonable to apply the rule to produce many stems without regarding the restrictions of MSA root productivity. For example, the derived [takattab] and [tuku:tib] which do not exist in MSA, but [takabtab] is used instead of them. In addition, he uses CC cluster at the beginning of MSA words, like [ktatab] for [inkatab]. But he is mistaken no Arabic word begins with such a cluster, but it can permit VCC or CVC initially.

VI. CONTRASTIVE ANALYSIS

A. Method of Comparison

Having discussed and explained the processes of noun-formation in the two languages (English and MSA), we will discuss with the similarities and differences in the processes of noun-formation in both English and MSA, without going into the details of the rules, which have already been discussed earlier. Tables will be drawn when it is appropriate for the contrastive study, or when it serves the purpose well, and a brief explanation will be given for the aspects of similarities and differences. To show the similarities or differences between the two languages, the one-to-one correspondence method is followed.

B. Derivation (Affixation)

English (as an Indo-European language) and Arabic (as a Semitic language) are completely different in their linguistic forms, but they share the same universals of language. In the following section, these universals of languages will be discussed to explain their similarities and their differences to serve the aims of the study.

1. Similarities

English and MSA share the same universals of language, for example, similarities of affixation terms.

TABLE 6.1
CLASS-MAINTAINING PREFIXES

English	MSA
All prefixes in	ma mi

Thus, all prefixes of nouns in English and MSA are class maintaining. The function of a prefix in both languages is to change the meaning of the base to which it is added.

TABLE 6.2
CLASS-MAINTAINING SUFFIXES

In English	In Arabic
Suffixes forming abstract nouns	Iyyah t

Although this Table shows the similarities according to the universals of language, it is not very precise, because a process of overlapping happens according to the differences between the two systems. Whatever the case, the above suffixes are similar in forming abstract nouns in both the languages.

Affixes can be classified with reference to the word-class that is produced when they are added to a base; alternatively, they can be classified according to the grammatical class of the base to which they are added. The following tables summarize these ideas.

TABLE 6.3
AFFIXES FORMING ABSTRACT NOUNS

English		MSA
-age	mileage	All the verbal noun affixes (s, ?, t, m, n, y, h, a, l, w) The prefix [iyyah] in the abstract nouns as in (insaaniyyah
-ery	machinery	
-dom	freedom	
-hood	brotherhood	
-ism	humanism	
-ship	friendship	

The suffix -ism in English usually matches the suffix [iyyah] in Arabic, but -dom, and -ery sometimes match the same suffix, as in kingdom and slavery (but this is restricted to Arabic sense).

TABLE 6.4
AFFIXES FORMING CONCRETE NOUNS

English		Arabic
-age	orphanage	All the small derivation sub-types affixes (m, w, y, a, t) which materialized in 5
-eer	engineer	
-er	villager	
-ess	lioness	
-ette	leatherette	
-let	streamlet	
-ling	nursling	

The [m] always functions as a prefix, but the [t] functions as a suffix and the others are all infixes.

TABLE 6.5
NOUN AFFIXES HAVING A DEVERBAL FUNCTION

English		MSA
-al	arrival	Verbal noun [wusu:l]
-ant	assistant	Agentive noun [musaa9id]
-ation	generation	Verbal noun [tawli:d]
-ee	kissee	Patient noun [muqabbal]
-er	killer	Agentive noun [qaatil]
-or	actor	Agentive noun. [muma00il]
-ment	movement	Verbal noun [harakah]
-ure	closure	Verbal noun [nihaayah]

We can conclude that the similarities of affixation function in English and Arabic give a certain semantic indication if they are class-maintaining affixes or class-changing, or if they form concrete nouns or the ones which have a deverbal function. Moreover, all the derivational affixes occur closer to the root than the inflexional affixes.

2. Differences

The main differences between English and Arabic in Affixation are:

There are no infixes at all in English, while the Arabic language depends mainly on infixes to make new derivative lexemes. Suffixes in Arabic are restricted in their use to certain situations, such as the feminine marker [t] or the suffix [iyyah] which forms abstract nouns from verbal or concrete nouns, while the English language tends to use suffixes in a productive manner to generate a huge corpus of nouns. Prefixes, on the other hand, in Arabic seem to be limited; they are just six (a, t, ?, in, ist, ma/ mu), while the English prefixes are numerous and varied. The affixes in Arabic may often be realized orthographically with one letter, but the English affixes are often realized with more than one letter.

C. Compound Nouns

TABLE 6.6
COMPOUND NOUN PATTERNS

English compound patterns	Examples	MSA compound patterns	Examples
N. + N.	Beehive	Genitive and predicative compound	Abdullah Alxayru-Nazil
N. + N.	Breakfast	Predicative compound	Fataha-Allah
N. + V.	Sunshine		
V. + V.	Make-believe		
Adj. + N.	Software		
Particle + N.	Overseas		
V. + particle	Drop-out		
Phrase Compound	Son -in -law		
Special group of compound	Telephone	synthetic compound	Hadramawt

1. Similarities

Table 6.6 shows all the English types of compound noun and their equivalents in MSA. Apparently, as it is seen in the table 6.6, there are three types in English and three in MSA, but the predicative type plays the role twice; this is because it has two sub-types. The similarity is only on the surface structure; noun + noun, verb + noun, and a special group of compounds like synthetic compound in MSA. The only aspect of similarity is that all types of compounds can be exocentric according to the semantic criterion.

2. Differences

The differences are obvious from Table 6.6, especially for those English types, which have no equivalents in MSA. The other differences are implied in the different semantic criteria for every type in both languages.

3. Semantic Criteria

All the MSA compound nouns are exocentric (*bahuvrihi*), since the compounds are hyponyms of some unexpressed semantic heads. The compounds in this case are considered metaphorical or synecdochic. But, for the genitive compound, the semantics is very complicated, whereas the English compound can follow all the semantic criteria, as in these examples:

N + N = armchair endocentric
 N + N = maidservant appositional
 N + N = Alsace-Lorraine copulative

4. Productivity

Compounding in English is a very productive process. If we compare it with the compounding process in Arabic, we find that English language depends mainly on this process to enlarge and increase its vocabulary, whereas this process in Arabic does not do so to the same extent.

D. Conversion

Conversion, as a change in the function of a word from a grammatical class to another, is well known to English grammarians and most of their grammar books do not neglect this phenomenon. But, for the Arabic grammarians, conversion has no place in their writings, because conversion in Arabic language is not regular and not productive.

The very few examples in MSA, which may show similarities between the two languages, are those examples of verbs that are used as proper nouns like [Ta9iz and Yanbu9] names of cities, [Ya9rub and Ya[d3ub] are names of persons, or the superior comparison noun [a f 9 a l] and the adjunct noun [a f 9 a l]. Also Arabic does as English in converting common noun to proper noun, e.g., Osama the proper noun, was once a common noun for the lion.

E. Unpredictable Formation

According to Bauer's classification (see 4), this process has four types: clipping, acronyms, blending, and word-manufacture. Are all these processes realized in Arabic?

1. Clipping

It is a process whereby a lexeme (simple or complex) is shortened. The MSA does not have this process at all. Therefore, the non-existence of this process in Arabic is proof of Aronoff's claim (1976: 20), "that this process depends upon orthography to greater or lesser degree, and thus cannot be universal, since it is not a prerequisite to linguistic behavior."

2. Acronyms

It is the process of using the initial letters of a phrase as one word. This process of forming nouns saves time and space. The MSA did not use this process before, but lately tends to use it, either by verbatim translation (Arabization) or by creating a new word from a longer word or phrase, as in [mud3] for [mud3allad], [hamaas] and [mawd3] acronyms for political parties in Yemen and Palestine.

There is no difference in this process between the two languages. Since it is practical and seems to be productive, a number of acronyms will soon be found in MSA.

3. Blending

The biggest derivation is a synonym of blending, and it is well known in both English and Arabic.

a. Similarities

Both languages use the blend word to refer to a pair or group of words realizing their features.

Blending in both languages has the purpose of giving additional meaning. Blending in both languages seems to be confused with affixation or compounding. In both languages, blending is an unpredictable process.

The Arab linguists classify the blend words into four types; although the English ones do not do the same, but the English language matches the Arabic classification (see Table 6.7).

TABLE 6.7.
BLENDING REALIZATION

Type of blending		Examples in Arabic	Examples in English
1	verbal	basmalah	Guesstimating
2	descriptive	dibtir	Balloonatic
3	denominative	d3almu:d	Slanguage
4	attributive	tabraxzi:	Oxbridger

Here the verb is used as a noun to fit the study of noun-formation.

b. Differences

The main difference between the two languages is that in English the process of blending is very productive, but in Arabic it seems to be limited to a few examples, if we do not take into account Ibnu-Faris' efforts in this field.

4. Word Manufacture

There are no differences in the use of this process in both English and MSA. But this process has no place in the Arabic grammar books, simply because this process of noun-formation did not originally exist in Arabic language. Even those nouns which we find in English and which are considered to be examples of manufacture have been domesticated in Arabic with their original sounds. For example Teflon, macron, Orlon and even Kodak are found in Arabic with the same pronunciation, with very slight modification according to the Arabic accent.

F. Borrowing

Borrowing is a universal phenomenon; therefore, all languages tend to use it as a way of increasing its vocabulary. Languages influence each other for many reasons, but the response is actually different in the case of Arabic and English. The following table shows the similarities and differences in the response for borrowed words.

TABLE 6.8
BORROWING CLASSIFICATIONS

English	MSA
Loan-word	Arabized
	Almuwallad
Calque	The slang

The above table shows two types of borrowing in English vis-à-vis their counterparts in MSA. Although, apparently, they do not seem to be equal, they are equal irrespective of the different terms used.

(1) What is called Loan-word in English matches with all of the three types in MSA? That is because each of the Arabized, Almuwallad, or the slang can realize what is termed in English by 'Loan-word', the process of borrowing a foreign word as it is pronounced in its original language, but with slight modification to fit the morphophonological rules of the borrowing language.

(2) What is called calques can match 'Almuwallad' in MSA. One may ask why 'Almuwallad' matches the two English types of borrowing. This is simply because some Arab linguists define it as: "...a word of Arabic origin given a new meaning by derivation, metaphor, or by semantic shift..." (Khaleel, 1978: 219). This definition stands by or serves the translation process that matches what is called calque in English. For example 'skyscraper' is an example for calques, and [naatihatu-s-sihaab] an Arabic word which gives the same meaning exemplifies what is called 'Almuwallad'.

Thus, according to the different definitions of Arab linguists, 'Almuwallad' as a term can serve to match the two English terms. Irrespective of the ambiguity of the Arab linguists' definition of 'Almuwallad' no differences in this process exist between them, except that Arabic tends very much to derive from these borrowed words.

G. Reduplication

This process of noun-formation, which is found in English, is not found in Arabic at all. But some of the juxtaposition compounds in Arabic can show some similarity with this English type. For example as, in [bayta-bayt] for the neighbouring houses, or [jaðara-ma ðara] for helter-skelter (MSA uses it as a noun and English uses it as an adverb).

H. Multiple Functions

This process of noun-formation in English is a result of applying two processes, first clipping and then adding the diminutive suffix 'y'. Multiple function as a noun-formation process is found in Arabic, but in a different way. This process in English matches the diminutive elision in MSA. The diminutive elision undergoes the same process of multiple function, first contraction and then insertion of the diminutive infix 'ay'.

I. Onomatopoeia

This process depends on the attempt to imitate some characteristic sound of a creature or an object, which is being referred to. This process of noun-formation is the oldest process and it has generated numerous nouns in both languages, English and MSA. Both languages share the same phenomenon, but they have subjected the nouns they formed to their respective phonological rules.

VII. CONCLUSION

Noun-formation is a complex process in both languages, which requires adequate mastery of the rule to control and apply the process of formation. English and MSA show similarities as well as differences, according to one process or another. However, both languages have some shared general universals. This is clear in their attitude towards the classification of noun-formation, especially in affixation, compounding, blending, onomatopoeia and borrowing (see table 7.1). Acronyms and word manufacture appear in MSA, and the influence of foreign language and the output of both processes should be considered as a result of borrowing.

The general similarities that appear in both languages in affixation manifest similar taxonomic types, such as the agentive nominalization, patient noun, instrument nominalization and the superior comparison. Both languages use prefixes and suffixes in noun-formation. There are no infixes in English, but MSA depends on them more than the prefixes and suffixes in forming a large corpus of words. Table 7.1 shows the realization of each process in both languages.

TABLE 7.1
PROCESSES OF NOUN-FORMATION

NAME OF PROCESS	ENGLISH	MSA
Compound-noun	√	√
affixation	√	√
blending	√	√
acronyms	√	√
clipping	√	x
word-manufacture	√	√
borrowing	√	√
reduplication	√	X
conversion	√	√
back formation	√	X
multiple-formation	√	√
Onomatopoeia	√	√
big derivation	X	√
bigger derivation	X	√

English depends mainly on compound nouns to increase its vocabulary, while MSA depends on derivation (affixation). Arabic distinguishes eight types of derivative to utilize the process of derivation fairly well. These eight types of derivatives represent a high percentage of nouns in MSA. Some of these types of derivatives are not found in English, such as the so-called the hyperbole nouns; this may suggest the Arabs' tendency towards exaggeration. English uses the affixes, which are considered to be foreign words to give new meanings, while MSA depends on intercalation of the letters to accomplish the same purpose.

In Arabic, compounding is not as important as it is in English, and this is clear in the corpus of its vocabulary. But MSA replaces this process with what are known as 'subject and complement', and also the descriptive compound. All compounds in MSA are semantically exocentric, while English offers four types of semantic in compounds.

Compounding in English is a very productive process in contrast with its counterpart in MSA. The written form of the compound noun in MSA has two forms: as one word or two (or more) separate words, while English has three ways of writing compounds: as one word, two (or more) separate words without a hyphen, or with a hyphen.

Conversion is an extremely productive way of producing new words in English. There do not appear to be morphological restrictions on the form that can undergo conversion, so that compounds, acronyms, blends, and derivatives can undergo this process, while MSA seems to be very conservative towards this process, and also few examples are found in MSA because of morphological restrictions.

The unpredictable formations in English: clipping, acronyms, blending and word-manufacture, are not found in classical Arabic or the early period of MSA, except for blending which was known in classical Arabic in a few words. Acronyms and word manufacture are now known in MSA with borrowing, but clipping (as in English) is an unknown process. Although blending was not productive in the classical period, during the Islamic period many words have been generated from longer ones. Nowadays, MSA takes to blending to meet the need for new terms for technology and science.

Borrowing as an international phenomenon is found in both languages almost in the same way: by borrowing the word as it is with a slight modification to fit the rules of the language, or by translating the meaning of the borrowed word.

Finally, it can be said that both English (an Indo-European language) and MSA (Semitic language) reveal a common linguistic phenomenon in their classification of noun-formation processes as well as their attitude towards their utilization in the language by forming productive rules and patterns. This shows that every language has rules for forming its nouns, although some irregular forms may exist.

A. Critique

It is found that all noun-formation processes are generally rule-governed, but these rules are sometimes very complicated and some processes overlap and interpenetrate each other. The following examples will illustrate this notion.

In English, for example, the suffix 'er' as we have seen always denotes the agentive nominalization in the normal sense:

kill + er	→	killer
drink + er	→	drinker
drive + er	→	driver

But in the following examples it denotes an instrument, as in:

curl + er	→	curler
open + er	→	opener
point + er	→	pointer

We can also find in 'lover' denoting an experience or patient. We may ask whether this suffix is the only one in forming the agentive noun. The answer is actually 'no', because there are other suffixes or forms which denote this semantic trend.

These examples show different suffixes for the 'agentive noun':

return + ee	→	returnee
Arab + ist	→	Arabist
solicit + ant	→	solicitant

This explains that the English classification which depends on affixation to define and nominate a certain process of noun-formation is not very clear. It is better to define it according to semantic criteria, as we have seen in the MSA classification for the same process.

In the MSA classification for what is called 'agentive noun' and the 'adjunct noun', the demarcation between them is sometimes not clear, because both of them hold or share the same semantic features, especially the hyperbole patterns in the 'agentive noun' and some patterns in the adjunct noun, as in the following examples:

fa9i:l	→	hami:d
fa9u:l	→	sabu:r
fa9il	→	haoir
fa99aal	→	hammaad

These examples illustrate the duality of usage in both processes. Here also there is no need to use separate classification, although there are semantic correlations as well as patterns.

Compounds in both English and MSA have roughly the same concept, but if we take the MSA compound nouns, we will find that the overlapping is obvious with the blending process. We believe that in the compounding process the parts of the compound have to be present without omitting any letter, but some Arab linguists use it as a blending, as in the word [habqar] from [hab + qar] (see Abdu-t-Tawab, 1994: 302). There is a question concerning English compounds: what rule governs the orthography of compounds, by hyphen, without it, or by making space between the parts?

The Arab grammarians (philologists) classified derivation into four classes: small, big, bigger and biggest. The last one is blending, but 'big' and 'bigger', which depend on a consequent replacement of the letter of the word and on metathesis, in the my opinion, add nothing to the vocabulary, because these words which are subjected to the treatment of generation are already found in the language. But what is called 'small' derivation is the most productive process and it is the most prevailing feature in MSA. It is an irony to call it 'small' derivation; it should be called biggest, largest, or even general derivation-this 'general derivation' was once a field for controversies for the Kufa and Basra grammarian school, as we mentioned previously. For me, the Kufa School is reasonable, because the verb is more flexible to lead the process of noun-formation, as we have seen above.

Some of the affixes in English transform to words, as in, -ism and -ist (Thakur, 1997:30). In compound nouns, every part of them is considered as an independent word. The question is "how can we define a word like racism, as a compound or as the result of affixation?" The demarcation between derivation and compound-formation needs more explanation.

Even though English and MSA share some linguistic universals, still the processes of noun-formation are not sometimes clear. It has been suggested, as Bauer (1983: 292) claimed, that "the only realistic way of gaining a proper understanding of the way in which word-formation works is by ignoring lexicalized forms and concentrating on productive processes".

B. Practical Implications

This contrastive study, no doubt, reveals the linguistic universals between the two languages, English and MSA.

Although this study is essentially theoretical, it is valuable in the field of education. It shows the similarities and differences between the two languages, therefore it can predict the potential learning problems and difficulties that the learners of either language may encounter in the process of learning.

It is assumed that aspects of similarity will facilitate learning the foreign language, especially cognate words, or if a rule in L1 is identical to a rule in L2. Actually, in this respect English and MSA are not cognate languages and each has different noun-formation processes.

There are some words in common usage in MSA which do not create any problems or difficulties in learning English, such as telephone, thermometer, computer, UNESCO, etc., but these words are exceptions and we do not rely much on them, because these words represent the process of borrowing. But we rely mainly on the difficulties which the students may face while they learn English and they do not have the advantage of cognate features or similarities in noun-formation rules. Therefore, the following difficulties and errors are predicted:

a) In affixation

The MSA students are familiar with their noun-formation system in classifying the derivatives according to morphological patterns, and these patterns work as a matrix for forming new lexemes, but the case in English is different. For example, the following errors are possible:

1- Misapplication of the suffix 'er' which form agentive nouns:

cook	→	cooker
guide	→	guider
assist	→	assister

2- Misapplication of the suffix 'dom' which forms abstract nouns:

kinship	→	kindom
militancy	→	mitandom
manhood	→	mandom

These are just expected examples of misapplication of the rule of affixation. The MSA student may transfer his language rules to the target language, as in the latter examples, or he may generalize the rule as in the former examples.

Thus, what errors the learner has committed in suffixes may also occur in prefixes, especially prefixes of negation.

b) In compounds

According to the different patterns of word order in both English and MSA, the following examples of errors are possible:

Housewife	→	wifehouse
Space laboratory	→	laboratory space

c) In semantic relationships

The MSA student may use the superlative form longest instead of tallest as in:

Ali is the longest of the class (tallest).

This happens because MSA uses one word for both human beings and non-human things.

d) Wrong formation

Wrong formation may appear as in:

machine + er	→	machineer (mechanic)
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This example may refer to overgeneralization.

Likewise, the English learner of MSA may commit many errors in noun-formation when he wants to apply the rules. For example, if he wants to apply the rule of the [af9al] from a trilateral verb, he may form it as:

Ali is more intelligent than Salih.

9li ađka ak θ ar min Salih.

This refers to the interference of language systems.

Many examples of errors and difficulties are expected, attributable to the differences between the two languages and their classification of noun-formation. The following brief points can indicate the difficulties the learners of both languages are expected to face:

- The misapplication of the rules in both languages.
- False analogy as in the former examples.
- Confusion between compounding and blending.

The MSA speaker who learns English will expect to make errors in conversion process as well as clipping, back formation, because they are unknown processes in his MT. The English learner who learns MSA may find it difficult to form the instrument noun, the patient noun, the adjunct noun, the locale and time nouns, simply because he is not familiar with them and therefore many errors are expected to be committed during the process of noun-formation.

The English speaker may also face a difficulty in comprehending the adjective as a noun in MSA, because he is used to forming it as an adjective not as a noun.

Finally, we can say that many of the errors could be attributed to two major sources, known in linguistics as interlingual (MT interference), and intralingual (overgeneralization of L2 rules; incomplete application of rules, etc.), besides other non-linguistic sources, such as methods of teaching, unqualified / untrained teachers and ineffective syllabus.

Although the Arab and English linguists have compiled and codified the rules for noun-formation processes, some rules seem to be unclear or ambiguous and some processes do not seem to be rule-governed. The process of noun-formation is an effective aid to word-formation and consequently to increasing the corpus of the vocabulary of the language.

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A Pragmatic Analysis of Polite Forms in English and Arabic A Contrastive Study

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الملخص

تهدف هذه الدراسة الى اجراء تحليل تداولي لمقتطفات من الكلام المهذب في اللغتين الانكليزية والعربية. تحمل هذه المقتطفات نفس الخصائص والوظائف المتبعة في اللغتين. تتبنى هذه الدراسة الهيكل والنموذج المطروح من قبل براون ولفنسن (١٩٨٣) فيما يتعلق بالاسلوب المهذب والكياسة. وقد توصلت الدراسة الى مايلي: ١- يلتزم النظام السلوكي الانكليزي بالنموذج المطروح من قبل براون ولفنسن فيما لا يلتزم النظام السلوكي العربي بهذا النموذج ٢- يستخدم الانكليز والعرب مزيج متشابه من اساليب التهذيب لمجاملة المستمع والمستمعين ٣- يأخذ النظام الاجتماعي البريطاني العلاقات والمواقف الرسمية وغير الرسمية بنظر الاعتبار بينما لا يأخذ النظام الاجتماعي العربي تلك العلاقات والمواقف بنظر الاعتبار.

Abstract

This study aims to make a pragmatic analysis of some selected polite forms in English and Arabic. The data for the study consist of a number of exchange unites of discourse which have similar functions in the two languages. The framework for analysis takes into account the model presented by Brown and Levinson (1987). It is noted that English deferential behavior adheres to Brown and Levinson's model of politeness whereas Arabic deferential behavior does not seem to adhere to this model. The results show that both English and Arabic speakers use a combination of politeness strategies to defer to hearers, but the difference lies in the fact that formal and informal situations and kind of relationships play a great role in the British interaction system, whereas no such role is evident in the Arabic interaction system.

1 - Introduction:

Politeness has been the subject of research for many linguists, sociolinguists, and anthropologists (Lakoff, 1973; Leech, 1983; Brown and Levinson, 1987; Fraser, 1990; and Gu, 1990). It is noted that there has been little consensus on the nature of politeness and how to describe and explain it cross-linguistically. Fraser (1990: 221), for instance, categorizes linguistic theories of politeness into four views, namely: social-norm view, face – saving view, conversational – maxim view, and conversational – contract view. But, he does not provide full details to these views.

The purpose of the present study is to compare and contrast a few exchange units of discourse in English and Arabic. In order to achieve this comparison, Brown and Levinson's (1987) model of linguistic politeness is adopted. The reason for this adoption is due to the universal features stated in their model. These features, as Brown and Levinson (ibid: 61) postulate, include:

A Model Person, who is a willful fluent speaker of a natural language, and that all competent adult members of a society have Face and Rationality Given these assumptions of the universalities of face and rationality , it is intuitively the case that certain kinds of acts intrinsically threaten face , namely those acts that by their nature run contrary to the face wants of the addressee and / or of the speaker .

(ibid: 64)

2 – Previous Studies:

Following Grice's ideas and expanding his "be polite" maxim, Lakoff (1973: 297) postulates two rules of pragmatic competence, with three sub-maxims under the second rule: Be Clear and Be Polite:

Don't impose (Formal Politeness)

Give options (Informal Politeness)

Make A feel good (Intimate Politeness)

In a later article, Lakoff (1974:45) rewords this model as:

Formality: keep aloof

Deference: give options

Camaraderie: show sympathy

Grice (cited in Lakoff, 1973: 296) and Lakoff (1974:35) imply that their rules apply in order to achieve what the speaker wants to achieve, for instance, an acceptance of a request, imparting a piece of information or a refusal of an offer. Lakoff (1973: 297 – 8) states that in real conversations, politeness considerations disregard any other considerations of truthfulness, directness,

brevity etc., since it is often the case that conversations aim at reaffirming and strengthening relationships, rather than imparting information . Moreover, Lakoff (ibid) argues that different cultures may consider some rules as more important than others.

Leech (1983: 30 ff.) expands Grice's and Lakoff's ideas considerably. He places politeness in the area of interpersonal rhetoric which includes the Co-operative Principle (CP), after Grice, a Politeness Principle (PP) and an Irony Principle (IP). Moreover, leech (ibid) recognizes not all maxims are of equal importance and he assumes that the tact maxim is more powerful than the generosity maxim which is indicative of the fact that politeness is focused more on the other than the self, This fact, according to Leech, may hold true of British society, whereas in Mediterranean societies the generosity maxim takes precedence over the tact maxim.

Another facet of Leech's (1983) model is his construct of relative vs. absolute politeness. According to Leech (ibid: 32), relative politeness refers to politeness in a specific situation, while absolute politeness is inherent in specific actions. He; therefore , claims that some illocutions (e.g. orders) are inherently impolite, while others, like offers, are inherently polite . On the contrary, Fraser (1990: 227) states that there are many instances where this is not the case. For instance, he quotes the example of a teacher ordering a student to put her prize – winning solution on the board for the class, in which case an order loses its inherent impolite value. Any assertion of acts being inherently polite stands on uncertain ground, because perception of politeness can vary enormously across cultures. For instance, in Arabic society, asking strangers questions about personal matters like marital status, occupation or income may be judged as intrusive. Other things being equal, in a British society setting such questions is treated as impolite (ibid). On the contrary, in Persian society, asking such questions is regarded as a polite way of establishing rapport between participants (Beeman, 1986: 105).

Brown and Levinson, on the other hand, base their theory of politeness on Goffman's (1967) notion of face and extend the model to account for politeness in almost all languages. They assume a model person who is a fluent speaker of a natural language and has two features of rationality and face (Brown and Levinson, 1987: 61-2). Taken from English folk term they define 'face' as "the public self image that every member wants to claim for himself" consisting of two related aspects: negative face, that is, "the want of every competent adult member that his wants be desirable to at least some members" (ibid). They further contend that these two kinds of face – want give rise to two similar interactive behaviours: Positive Politeness which is redress toward positive face – wants and Negative Politeness which is redress toward negative face – wants.

According to Brown and Levinson, many acts are imposition on the hearer; hence Face-Threatening Acts (FTA). Since 'face' is so vulnerable, both the speaker and the hearer try to maintain it through several strategies. These are Positive Politeness strategies (PPS), that is, the kind of politeness exercised among friends, Negative Politeness Strategies (NPS), that is, politeness exercised among strangers, Off-Record Strategies (ORS), that is, the excessive use of polite language, and not performing the act at all. In cases that 'efficient communication' is necessary and other things are more important than 'face', speakers go Bald – On – Record (BOR), that is, using the most direct language for the conveyance of information. This is speaking in conformity with Grice's (1975:49) Co-operative Principles (CP). Accordingly, the least polite or (-polite) behaviour occurs when speakers go BOR, and the most polite behaviour occurs when they use ORSs. By using ORS, the speaker performs an act indirectly, so that the illocutionary force is ambiguous. The whole model can be illustrated in the following scale:

- Polite 1- BOR 2- PPS 3- NPS 4- ORS + polite
(Brown and Levinson, 1987:65)

It is assumed that the greater the risk of face loss involved, the higher numbered strategy will be chosen by a speaker, with number 4 strategy going off – record in committing an FTA, because the risk of face loss is too great. Off – record strategies are classified as a strategy of doing an FTA, but the whole point of doing an FTA off-record is that the speaker cannot be held responsible for doing it. At the same time an indirect FTA provides the addressee with the option to disregard it as an FTA or to initiate a favourable response to the speaker which gives the addressee the opportunity to appear generous (ibid: 71). On the other hand, on - record FTA can be done with or without any regressive action. When the risk of face loss is minimal or non – existent, an FTA can be done without regressive action, whereas FTAs that may result in face loss are usually accompanied by either a regressive action aimed at enhancing either the positive or the negative face of the addressee (ibid). It should be noted that in recent literature the strict ordering of the regressive strategies has been questioned. For instance, Sifianou (1992: 107) states that "the strategy 'don't do the FTA' in a British society is not necessarily the most polite reaction if talk is expected." She also argues that it is not a separate super strategy, but primarily an off – record politeness strategy, which can be positive or negative.

Here it is worth mentioning that a number of writers argue on the accounts that Brown and Levisohn's claim of universality of the notion of face and in particular negative face is irrelevant to their culture. Data from Japanese (Hill et al. 1986) Korean (Clancy, 1989) Polish (Wierzbicka, 1985) and Chinese (Gu, 1990 and Chen, 1992) (cited in Sifianou, 1992; 109) refer to the inability of Brown and Levisohn's model to account for a universal description of

politeness. Gu (1990: 242) (cited in Sifianou, 1992: 109) for example, warns that offering, inviting, and promising in Chinese under ordinary circumstances will not be considered threatening. Another example is what is mentioned in Ide (1989: 231); he argues that the use of honorifics (as opposed to plain forms, such as copulas, verbs, nouns, adjectives and adverbs) is felt to be more polite than the use of plain forms. Since Japanese is an honorific language, it is impossible for its speakers to form a sentence appropriate to all situations. Even a simple sentence like 'Today is Saturday' will reflect the speaker's and the hearer's statuses and their relationship to each other (Matsumoto, 1989: 208-9) (cited in Ide, 1989: 226). The fact that in honorific languages there are no neutral forms "obliges the speaker to be constantly sensitive to levels of formality in verbalizing actions or things" (Ide, *ibid*: 227).

O'Driscoll (1996:23) states that "it is in the strategy of deference that Brown and Levinson may be accused of a cultural bias born of western liberalism rather than the universality of negative face". Accordingly, deference should be treated under both PPS and NPS for cultures which favour it most.

Fraser and Nolen (1981:98) and Fraser (1990:232) adopt Grice's notion of the Co-operative Principle. According to their own view of politeness as a Conversational Contract (CC), conversation partners are bound by a set of rights and obligations at the beginning of each interaction. In the course of the interaction, this set of rights and obligations may have to be re-adjusted and the contract re-negotiated, resulting in the participants being bound by the new set. It is when participants do not abide by the rules that they are perceived as rude or impolite. He (*ibid*: 233) states that.

Being polite does not involve making the hearer feel good ... nor with making the hearer not feel bad It simply involves getting on with the task at hand in light of the terms and conditions of the CC.

However, politeness practices in some societies like Arabic (لويس: 2005: 362) and Japanese (Chen, 1983) (cited in Ide, 1989:230) indicate that politeness has a strong normative aspect, which is in keeping with the notion of a conversational contract.

3 – Politeness in Arabic

Arabic deferential behaviour is influenced by a culturally bound concept called 'mujamilih'; it is described as the active, ritualized realization of differential perceptions of superiority and inferiority in interaction (حسان, 2006:343). This concept is closely related to "western notions of politeness, compliments, propriety, correctness... and status) (Cortazzi, 1993:17). Arabic – English dictionaries assign to this concept a bewildering variety of English glosses such as courtesy, civility , comity , courteous behaviour, ceremony,

compliment, flattery, etc. (البعلبكي and Cowan, 1966: 137; without date:46; كالوت), 2008, 1510).

For politeness purposes, three principal components of interaction are taken into consideration: (1) perception of social ethic (i.e. the habits and traditions, for instance, when a husband in Arabic society (specifically the Iraqi society) talks about his wife, he does not mention her name, instead he uses expressions like (أم الأولاد) (the mother of the children), (أهلنا) (our family), (زوجتنا) (our wife); (2) perception of individual ethic and (3) perception of specific arena of activity (i.e. one might use expressions usually stated from lower to higher status, in this case honorific expressions like the use of plural forms instead of singular ones are preferred (حسان, 2006:346).

Moreover, الوافي (without date:237) states that politeness must not be related to formal/informal situations or types of relationship, he gives an instance of two intimate friends who defer to each other politely in a restaurant over a place to sit. To put it in another way, whether the situation is defined as formal or informal regardless of the type of relationship between individuals, courteous behaviour and respect are considered to be the main principles in social interactions.

الوافي (ibid:238) identifies two principal stylistic devices which form the core of the term 'mujamilih' (1) self-lowering and other-raising forms (especially in colloquial Arabic) (2)- singular versus plural forms used in reference to individuals. Linguistic realization of mujamilih is reflected in lexical substitution in both the verbal and the pronominal system. In the verbal system of the Arabic language, many verbs are neutral with regard to politeness. For instance, instead of saying (تناول الطعام) one may use such expressions as (تفضلوا الطعام أو تفضلوا بتناول الطعام). In the pronominal system, the following honorific expressions are used:

- 1 – plural forms of address e.g. تفضلوا instead of تفضل.
- 2 – first person plural forms instead of second ones e.g. يجب ان نقوم انفسنا instead of يجب ان تقوموا انفسكم.
- 3 – third person pronouns instead of second ones e.g. يتفضل الاستاذ بالكلام instead of تفضل استاذ بالكلام.
- 4 – and other honorifics, e.g. حضرتك، جنابكم، جنابك.

Such expressions are used to refer to persons of equal or superior in rank. However, for politeness purposes, one might be referred to by one's title or name rather than the relevant pronoun.

The present study uses naturally occurring data through ethnographic field notes. This overcomes some of the practical and ethical difficulties, but leads to a reliance on memory note taking skills, and selectivity, besides the researcher's ability to note or recall not only words but also contexts. The method used to gather data was participant observation in the sense that the researcher was keen

to write down any instances of relevant conversation anywhere occurring. The English data were recorded from BBC and other mass media. The present study has engaged in introspection because the researcher, as a native speaker of Arabic, has used his linguistic and cultural competence to reflect on and analyse politeness in Arabic. Introspection, according to Saville-Troike, 1997:176, is "a way of collecting data only about one's own speech community." As such it is an important skill to develop not only for data collection itself but also for finding answers about language and culture from the perspective of both the researcher and the subjects. The researcher has to differentiate between beliefs, values, and behaviours. This exercise in itself will provide information and insights on the group and on the individuals.

3 - Analysis and Discussion

In the present study, the most frequent exchange units in the two languages are analysed and contrasted in terms of possessing features of BOR, PPS, NPS, and ORS or not possessing these features.

Example (1): Greetings

Arabic A: كيف صحتكم

B: الحمد لله

English A: How are you?

B: Fine, thanks

Table -1- : Analysis of Example (1)

Language	Speaker	BOR	PPS	NPS	ORS
Arabic	A	Yes	Yes	Yes	No
	B	Yes	Yes	Yes	No
English	A	Yes	Yes	No	No
	B	Yes	Yes	No	No

Yes: - adherence to the strategy about

No: - no adherence to the strategy about

Greetings are examples of BOR. For the sake of efficient communication, the speaker has to adhere to Grice's

Co-operative Principle (CP); hence he goes BOR. Greetings can also be regarded as acts with identifiable markers of redress to positive face. This is true for both Arabic and English. The Arabic speaker (A) uses second person plural forms attached to the preceding noun to express his respect to the addressee. Functionally, the two Arabic and English units of discourse are more or less the same in this classification. As shown in table (1) above, one can use the same expression in formal and informal situations and relationships to convey polite behaviour.

Example (2): Offering

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Arabic A: تفضلوا الطعام عسى ان يعجبكم

B: سلمت يداكم

English A: Have some of my lovely biscuits

B: They are so nice, I'd love to

Table -2- Analysis of Example (2)

Language	Speaker	BOR	PPS	NPS	ORS
Arabic	A	No	Yes	Yes	Yes
	B	No	Yes	Yes	Yes
English	A	No	Yes	No	No
	B	No	Yes	No	No

It is noticed that PPS is used in offering situations in both languages, but they seem to be different with regard to NPS and ORS. Generally, English speakers favour PPS, while Arabic speakers use a variety of strategies in these situations.

Example (3): Question and Answer

Arabic A1: (A says something to B)

B: عفوا ، ماذا قلتم ؟

A2: يعيد الكلام

English A1: (A says something to B)

B: what did you say?

A2: I said

Table -3- Analysis of Example (3)

Language	Speaker	BOR	PPS	NPS	ORS
Arabic	B	Yes	Yes	Yes	No
	A2	Yes	Yes	Yes	No
English	B	Yes	Yes	No	No
	A2	Yes	Yes	No	No

Both Arabic and English speakers/hearers use appropriate expressions in this situation to communicate effectively (i.e. BOR). The two Languages are different with regard to other strategies i.e. NPS and ORS

Conclusion

It is clear that speakers of different languages exhibit different verbal and non-verbal behaviour in their interactions and the possibilities of misunderstanding are rife when two totally different cultures come into contact with each other. As is clear from the analysis and discussion here, the Arabic and English examples are, to some degrees, different concerning the concept of Politeness. The English examples adhere to the patterning of Brown and Levinson's (1987) model clearly, but the Arabic ones cannot be clearly classified under the categories of PPS and NPS. Moreover, the two languages follow the same strategies regarding BOR and ORS in order to achieve efficient communication. It is also noted that there is an overlap between these strategies in Arabic, i.e. the Arabs tend to use a combination of such strategies to perform an illocutionary act.

Thus such a simple comparison between the two languages reveals that English and Arabic follow the same strategies of BOR, PPS and ORS, but they differ in their use of NPS. This implies that formal/informal situations and the kind of relationships play a great role in the British interaction system whereas no such role is evident in the Arabic interaction system.

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المصادر العربية

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Some Pragmatic Aspects of Arabic/English Translation of Literary Texts

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Abstract

The present paper aims to show the relevance of pragmatic theories for the actual work of translators. Based on a selective body of authentic translation examples, the study demonstrates how implicit meaning as encapsulated in several pragmatic phenomena including presuppositions, speech acts, conversational implicatures, and politeness can seriously affect the quality of the translation product. It argues for a pragmatically-oriented process of translation where the main goal of the translator is to strike a balance between what is said and what is meant in human communication. In many cases, this balance should work in favor of what is meant in order to avoid communication breakdowns.

Keywords: translation, presuppositions, speech acts, conversational implicatures, politeness.

1. Introduction

In contrast with semantics, the study of the relationship between linguistic properties and entities in the real world, pragmatics is often defined as the study of language use, i.e. “the study of purposes for which [such linguistic forms] are used” (Stalinker 1973: 38). In its narrower sense, pragmatics deals with how linguistic elements and contextual factors work side by side in the interpretation of an utterance, enabling the hearer/reader to grasp the right meaning intended by the speaker/writer rather than just adhering to the referential meaning of an utterance. Emery (2004:150), adapting Blum-Kulka’s (1986/2000) views, writes “we have to negotiate a text’s coherence in a dynamic, interactive operation in which the covert potential meaning relationship among parts of a text is made overt by the reader/listener through processes of interpretation.” Several studies on pragmatic problems (Levinson 1983; Leech 1983; Farghal and Shakir 1994; Farghal and Borini 1996,1997; Emery 2004; Hall 2008; Farghal 2012) have shown that speech acts, addressing terms, conversational implicature and politeness strategies are the main areas that put extra efforts on translators, requiring them to make every effort “to encode and decode contextually based implicit information” (Farghal: 2012: 132).

To begin with, speech acts (Austin 1962) such as requesting, ordering, threatening, warning, suggesting, permitting and the like are universal. However, each language has its own conventionalised ways to express such speech acts, hence their non-universal cross-cultural application (cf. Benthall and Davies 1989; Farghal and Borini 1996, 1997; Al-Zoubi and Al-Hassnawi 2001; Abdel-Hafiz 2003; Hall 2008; Farghal 2012). For instance, while English customarily employs conventionalised indirect speech acts to express orders or requests, Arabic tends to utilise “formulas containing religious references for greeting and thanking, e.g. *بارك الله فيك* (lit. 'blessing of God upon you')” as indirect speech acts (Al-Zoubi and Al-Hassnawi 2001: 22).

In general, language is normally used by people for a certain purpose. This purpose, however, may manifest itself at two different levels: the surface level, which is employed to state something, for example *'It is hot in here'*, and the other indirect, yet signifying doing something, for instance *'Could you please open the window?'*. At times, the underlying meaning of an utterance overrides the superficial one, thereby relaying “added effects such as those associated with, say, a request or admonition” (Hatim and Mason 1990: 179). Added to this, when stating something and having in their minds a function of doing something, people do not create an utterance “without intending it to have an effect” (Ibid). The picture that has been conjured up here is that there is a message that has three dimensions. Austin (1962) labels these three dimensions as locution (What is said), illocution (What is intended) and perlocution (What follows in terms of physical and psychological consequences), respectively.

The literature on linguistic pragmatics deals mainly with issues that go beyond the reach of a purely semantic account. These usually include presuppositions (Kempson 1975; Levinson 1983; Kadmon 2001), speech acts (Austin 1962; Searle 1969, 1976), conversational implicatures (Grice 1975), and politeness (Brown and Levinson 1978/1987; Leech 1983). Reviews of these pragmatic theories can be found in several publications (e.g. Levinson 1983; Thomas 1995). In terms of translation, there have appeared a few publications that look at translation activity from a pragmatic perspective which basically distinguishes between 'direct' or s(timulus)-mode' translation and 'indirect' or i(nterpretation)-mode' translation (Gutt 1991, 1996; Hicky 1998; AlMazan-Garcia 2001). Regardless of the theoretical basis of pragmatic accounts, the focus is on how to explain indirectness in human communication or how to explain how a language user can mean more than what s/he says. When it comes to translation, the key issue is how to capture indirectness in human communication and how to invest the resources available in both languages when rendering it. The following subsections will give a small taste of the significance of different levels of indirectness and the kind of challenges they present to translators.

2. Presuppositions

Wikipedia defines a pragmatic presupposition as "an implicit assumption about the world or background belief relating to an utterance whose truth is taken for granted in discourse". Because presuppositions are background assumptions that are pegged to certain lexical items or structures which are called presupposition-triggers (e.g. definite expression, iteratives, cleft structures, etc.), one would assume that they can be captured quite easily in translation. This is not always the case, however.

Consider the two excerpts below, the first translated from English and the second from Arabic into English:

(1) وفي هذا المجال يقول ب. رولين: "لقد كانت لديه فكرة ساذجة مؤادها أن بالإمكان وضع خلايا عضلية في طبق اختبار لتقوم بالنمو، وأنتك إذا أنفقت مالا في هذا المشروع، فسوف تحصل على اللحم خلال عامين". (مجلة العلوم، م 27، ع 10/9، 2011، ص 52).

(2) "You're right". Aisha laughed to relieve her tension and continued: "There's a big difference between **the death of the boy in the street** and this story". (*Palace Walk*, p. 124)

The reader of the Arabic excerpt will understand that the author is referring to an existing project, which is presupposed by the definite expression هذا المشروع. Similarly, the reader of the English excerpt will take it that there was a boy who died in the street, which is presupposed by the definite expression 'the death of the boy in the street'. What is surprising, however, is that neither of the presuppositions exists in the STs, as can be observed below:

(3) "He had a naive idea that you could put muscle cells in a petri dish and they would just grow, and if you put money into a **project**, you'd have meat in a couple of years", says Bernard Roelen. (*Scientific American* 304 (6), p. 66)

(4) "لك الحق ثم ضاحكة لتخفف من حدة اهتمامها": اختلاق موت غلام في الطريق شيء، أما هذه الحكاية فشيء آخر". (بين القصرين، ص 120).

While the English text in (3) does not presuppose the existence of a project but rather refers generically to any project involving the production of meat in the laboratory, the Arabic text in (4) presupposes 'the making up of the death of a boy in the street' rather than 'the death of a boy in the street'. As a matter of fact, there is no existing project, nor is there a boy who died in the street insofar as the STs are concerned.

Surprisingly also, presuppositions arising from iteratives like 'again' may escape some translators, as can be shown in the following example:

(5) فهتفت به:
- ما الذي عاد بك إلى هنا؟ (بين القصرين، ص 118)

(6) She shouted at him, "What are you doing here?" (*Palace Walk*, p. 123)

As can be seen, the translators (Hutchins and Kenny 1990) have missed the presupposition in the example above, viz. the utterance presupposes that 'the addressee had been there before' but this presupposition cannot be retrieved from the English translation, which should read something like "What brought you here **again**?"

Let us now look at one more area of presuppositions, namely clefting, which involves more subtlety than definite expressions and iteratives. English clefts exhibit a structural strategy which brings one constituent in the sentence to contrastive focus. Consider the example below:

(7) "It was **noon** when I hooked him," he said. (*The Old Man and the Sea*)

(8) لقد أظعمتها الشص عند الظهر. (بعلبكي 1985)

On the one hand, the adverbial 'noon' is brought to focus by clefting in the English sentence, thus giving rise to the presupposition that 'The speaker hooked him at some time', and the cleft is meant to contrastively specify the time of hooking the fish. On the other hand, the translator has opted for an unmarked word order in Arabic; hence the presupposition and the contrastive focus are lost. To capture the focus, one would offer a rendition like:

(9) لقد كان الوقت ظهراً عندما أظعمتها الشص.

Despite the fact that pragmatic presuppositions are clearly linked to certain lexical items and structures, translators need to detect and capture them in order to relay relevant propositional content as well as stylistic nuances. The examples discussed in this section show that the damage caused by failing to capture presuppositions may range between presenting completely different states of affairs in the translation and missing stylistic techniques that involve emphasis and focusing phenomena. Consequently, translators need to be alerted to this type of pragmatic inference in order to make sure that the background assumptions are incorporated into their translations.

3. Speech Acts

Speech acts (Austin 1962) refer to the intended meaning (the illocutionary force) rather than the literal meaning (the locutionary force) of utterances in communication. While it is true that language users can mean exactly what they say in their utterances, it is also true that they can have their utterances mean much more than what they say. For example, the interrogative form in English and Arabic is used to ask questions in terms of locution and illocution; yet, while maintaining the same locution, it can be familiarly employed in both languages to perform many other illocutions including requesting, suggesting, rebuking, wishing, approval, disapproval, complaining, etc. Such illocutions are usually retrieved from the context in which they are produced, as can be illustrated in the examples below:

(10) وكان إسماعيل يراقبه بإمعان، فقال باسمًا:

- أين حسين ليشهد هذا المنظر؟ (قصر الشوق، ص 362)

(11) Ismail, who was watching him closely, smiled and said, "If only Hasayn were here to witness this." (*Palace of desire*, p. 351)

(12) وصاحت خديجة في سخرية:

- تتوظف دون الرابعة عشرة! ... وماذا تصنع إذا بليت على نفسك في الوظيفة؟! (بين القصيرين، ص 57)

(13) Khadija yelled sarcastically, "You want to get a job before you're fourteen! What will you do

if you wet your pants at work?" (Palace Walk, p. 57)

In both of the Arabic examples, the interrogative form performs illocutions other than 'questioning', namely, the illocution of wishing and the illocution of disapproval, respectively. The translators (Hutchins and Kenny 1990) have done well by capturing these intended illocutions. In the first example, they have opted for the wishing conventionalized form in English (if only ...) which conveys the illocutionary force in the ST. Yet, they also could have used the same interrogative form to perform the wishing illocution in English, viz. "Where's Husayn to witness this?!" In the second example, the translators have maintained the same interrogative form to perform the illocution of disapproval.

Below are two examples where the same translator (P. Stewart 1981) generally succeeds in the first one (14) in conveying a similar illocution though not reflecting the semantics of the Arabic formula, while he seriously fails in the second (15): (*Children of Gebelawi*, 1981 and أولاد حارتنا, 1959)

(14) وأيقظه من تهويمته صوت عذب يقول:

- القهوة يا معلم قاسم.

التفت وراءه فرأى "بدرية" تحمل الفنجان، فتناوله قائلاً:

- لم التعب؟

فقال: **تعبك راحة** يا سيدي.

(15) A sweet voice roused him: "Coffe Mr. Qassem".

He turned and saw Badria holding out the cup to him. He took it and said: "Why the trouble, don't bother yourself for me".

Badria: **"Don't mention it, sir!"**

(16) وصاح فرحات وسط الزحام:

- تعال اسمع ما يقال وانظر كيف يعيثر العابثون بال جبل على آخر الزمان.

فهيئت عبدة جرأاً: **وحدوا الله والمسامح كريم.**

(17) Farhat shouted to the crowds:

"Come and hear what people are saying, and see the latest game that's being played with the honour of Gebel's people".

Abda shouted wretchedly: **"Believe in the One God"**.

As can be observed, Stewart has managed to render the illocution of the Arabic formulaic expression **راحة تعبك** into an English formulaic expression 'Don't mention it', which falls within the same area of conventionalized responses. A semantic rendering like 'Your tiring is a relief for me' would make little sense in English. Thus, the search for a similar, conventionalized speech act in the TT is a workable solution in cases of this sort. However, the translator could have captured more of the semantics of the Arabic formula by offering something like 'It's a pleasure to serve you, sir' or 'I'm never tired of serving you, sir'. By contrast, Stewart has settled for a semantic rendering 'Believe in the One God' of the Arabic

formulaic expression *وحدوا الله*, whose illocution is to urge the addressees to 'calm down' rather than to 'simply testify to the oneness of God' the way it is when uttered by the Imam addressing Muslims during prayers. It would be so difficult for the target reader to deduce the intended illocution based on the semantic rendering above. Hence, a translation like 'Calm down, for God's sake?' would be more acceptable as it conveys the intended meaning as well as maintain the religious tinge. One should note that the translator has opted for omitting the second part of the formula *والمسامح كريم*. Although this does not affect the flow of discourse, it falls short of bringing out a cultural element. Therefore, the addition of something like 'God urges us to forgive and forget' would provide a fuller picture of the SL cultural features.

Sometimes, the translator captures the intended illocution of a speech act but betrays the level of indirectness in that speech act. The following excerpts from *أولاد حارتنا* and *Children of Gebelawi* illustrate this:

(18) فضحك جبل في نشوة طفل (وهو يفكر في طلب يد سيدة من البلطيطي) ... ثم قال باندفاع:
- يا معلم، جبل يطلب القرب منك.

(19) Gebel said with an impetuosity while he was thinking of Sayyeda, Balkit's daughter:

"I want to marry your daughter".

Although Stewart's translation of the Arabic speech act relays the intended illocutionary force, the high degree of directness it exhibits is unmotivated. Gebel employs a formulaic speech act *جبل يطلب القرب منك* (lit. Gebel wants to be close to you) which implicitly performs the 'marriage proposal'. The translator, however, has opted for unpacking this illocution in his rendering, something that is not congruent with Gebel's state of hesitation and tension accompanying the performance of that speech act indirectly. Had the translator taken this into consideration, he would have offered a rendition like 'I would like to ask for your daughter's hand'. Such a rendering embodies a level of indirectness and formulaicity comparable to that in the SL speech act.

Sometimes, the translator's decision to omit formulaic speech acts that are meant to enhance the phatic/interpersonal function would produce flat translations that betray the author's emotive style. Consider the following examples: (Al-Sanusi, *The Echo of Kuwaiti Stories* (bilingual), 2006)

(20) "ما شاء الله ... إن ضغطك أفضل من ضغطي. كما أن التحليلات الأولية، تبشر بأن قلبك كقلب "الأسد".
(الرجيب: في السنوسي 2006، ص 16).

(21) "Your blood pressure is lower than mine and the initial analysis shows a strong heart".

(22) "سبحان مغير الأحوال لقد تغير ذلك الشقي كثيراً، ولولا تلك اللكمة في أعلى جبهته لقلت إنه ليس علي فرج."
(الحمد: في السنوسي 2006، ص 13)

(23) "He looked very different and if the scar on the top of his forehead hadn't been there I wouldn't

have known that it was actually Ali Faraj".

The two omitted formulaic speech acts *ما شاء الله* and *سبحان مغير الأحوال* express reassurance and amazement respectively. One wonders why the translator has chosen to delete them despite the fact that they provide the utterances with an important spiritual, emotive tone. It should be noted that there are several options in English that would render the illocutions of the two speech acts naturally. The first lends itself to formulaic speech acts such as "Thank God!", "Good news!", "Touch wood!", etc. and the second can be translated into formulaic speech acts like "Goodness!", "How amazing!", "I can't believe it", etc. The rendition of interpersonal speech acts like these preserves the emotive tone of discourse and renders the discourse more coherent.

This section has shown that the appropriate management of speech acts between Arabic and English is an important aspect of translation activity. First, translators need to grasp the illocution of the speech act in the ST. Then, they need to examine the similar speech acts in the TL in order to choose one that performs the same illocution. In particular, utmost attention should be given to the choice between a semantic and a pragmatic rendering of a speech act. In this regard, the context of the speech act plays a key role in the translator's choice. Therefore, if the semantic translation is not supported enough by the context, it needs to be abandoned in favor of a pragmatic one. While a semantic treatment of speech acts requires creative solutions to ensure adequacy and potential acceptability in the TL, e.g. *أطال الله عمرك* may semantically be relayed as 'May you live long', a pragmatic approach needs a good knowledge of conventionalized speech acts in the TL to ensure acceptability, e.g. *وحدوا الله* used to induce 'calm' may be rendered as 'Calm down, for God's sake' rather than semantically as 'Testify to the oneness of God' or 'Say God is one'. The point here is that conventionalized speech acts may converge or diverge between languages. When they diverge, they may lend themselves to both a semantic and a pragmatic treatment depending on potential transparency and acceptability in the TL.

4. Conversational Implicatures

In his seminal article "Logic and Conversation" (1975), Grice shows that rationality and reasoning enable humans in a cooperative way to both produce and interpret successfully messages that are conveyed via conversational implicatures. While language users generally observe the maxims of conversation in terms of *quality* (speaking the truth), *quantity* (employing the right amount of language), *manner* (expressing things clearly and unambiguously), and *relation* (to be relevant), on several occasions they may choose to flout a conversational maxim for a communicative purpose, i.e. to communicate a message indirectly. Flouting or exploiting a maxim fits quite well within the assumption of *cooperation* in human interaction. That is to say, the speaker is well aware of two things: first, the fact he is flouting a maxim of conversation and, second, the assumption that the hearer can figure out the conversational implicature in his utterance. For example, the speaker saying 'That's great!' addressing the interlocutor who has just spilled coffee on his shirt cannot be interpreted at face value; rather, it is taken to mean 'That's terrible' by the interlocutor and would require an apology. Hence the process of communication

continues uninterrupted, thanks to human rationality and reasoning, which is based on the cooperative principle between producer and receiver in communication.

While both speech acts and conversational implicatures deal with indirectness in human communication, they have different perspectives. Speech acts (section 3 above) mainly concentrate on conventional forms which are used to express different illocutions in language and the fact that each conventionalized form can perform various illocutions in different contexts. Conversational implicatures, by contrast, focus on our ability to diverge from conventionality and still mean much more than what we say. For example, the response 'It's raining' in the two question/answer pairs below conversationally implicate different messages:

(24) A) Shall we go for a walk?

B) It's raining.

(25) A) What do you think of Bin Laden?

B) It's raining.

In this way, the ability to cope with implicated messages depends on the assumption that the speaker is cooperative and invites the hearer to use contextual features to arrive at the intended conversational implicatures. Or, according to Sperber and Wilson (1986), this ability derives from the general assumption that whatever is produced in the course of human communication is relevant to one degree or another; hence the hearer exerts every effort to process utterances in light of contextual features and, as a result, deems them relevant. If the relevance of an utterance is too low, the hearer will ask for an explication/clarification such as 'I can't get you here' or 'Will you spell out what you exactly mean here?'.

In terms of translation, translators need to give utmost care to *floutings* whereby implicit messages are conveyed by way of conversational implicature. Other things being equal, what is conversationally implicated in the ST should remain conversationally implicated in the TT. Below are two contexts relating to marriage where an Arabic metaphor 'فات القطار' 'to miss the train' is employed:

(26) أسرع وإلا فاتك القطار. (السكرية، ص 309)

(27) Hurry up. Otherwise, **you'll miss the train.** (Sugar Street, p. 288)

(28) لم أفكر آنذاك بالزواج. ناقشت الفكرة، بهدوء، مع والدتي فانتبهنا إلى نتيجة مرحلة ومشقة هي أن القطار لم يفت بعد علي.
(التكاري، خزيرين اللامرئيات).

(29) Although at that time I did not think about marriage, I did discuss the idea quietly, with my mother reaching the happy and optimistic conclusion **that it was not too late for me.** (Husni and Newman, *A Hidden Treasure*, 2008, pp. 226-227)

As can be seen, both Arabic texts flout the maxim of *quality* by referring to marriage by way of metaphor, thus conversationally implicating the marriage interpretation. The translators (Hutchins and Kenny; Husni and Newman, respectively) have employed different strategies. While the first translation maintains the conversational implicature by using the same metaphor, the second one reduces the

metaphor to its communicative import, thus changing an implicit message to an explicit one. The second translation would have been more effective if it had maintained the conversational implicature by investing the same metaphor in English.

In the natural practice of communication, the original writer sometimes expresses just a part of the message, leaving the reader/translator, after having accessed “the network of conceptual relations which underlie the surface text” (Baker 1992: 218) and depending on his/her world knowledge and experience, to complete the missing part of the message. Following Blakemore’s (2002: 71) view, it is held here that the pragmatic function, i.e. conversational implicature, is only reflected when translators “go further than [what is explicitly written], and metarepresent the [ST author’s] thoughts about what he would think [is] relevant enough”. By way of illustration, let us consider the following example quoted from Mahfouz’s novel *زقاق المدق* 'Midaq Alley' (1947: 105) and translated by Le Gassick (1975: 108):

(30) فقالت ضاحكة وكأنها وثقت من امتلاكه للأبد:

أحطك في عيني وأكمل عليك!

(31) She assured him, as if she was certain of possessing him forever, **with me you are very safe**.

Here, the speaker in the original extract flouts the maxim of quality, i.e. to speak the truth, by opting for a metaphorical expression *أحطك في عيني وأكمل عليك* 'lit. *I'll put you in my eyes and apply kohl (immediately) after that*' in order to communicate and emphasise her message, thereby giving rise to a conversational implicature, that is, 'you are so dear and will be mine forever'. This conversational implicature derives from interpreting the application of *kohl* in this context as 'locking the gate of a prison'. Having detected the metaphorical implicature and its intended meaning, and probably having failed to find a functional equivalent, i.e. an equivalent that follows “the TL linguistic and cultural norms” without jeopardising the communicative import of the original text (Farghal 2012: 46), the translator has opted for what seemed to him an ideational equivalent, i.e. an equivalent that focuses on “the idea of the SL text independently of the *form* or *function*”, thereby observing the quality maxim (Ibid: 47; emphasis his), albeit it does not reflect the same implicature. To explain, the implicature conveying 'dearness' and 'possession' is inadvertently changed into one of 'safety'. Apart from this problem, the translation is far less creative and aesthetic than the original. It would be much more effective to find an English metaphorical expression that embodies a similar implicature such as 'I'll put you in my heart and lock you up there forever'. Such a rendering would satisfy TL norms as well as maintain the conversational implicature.

Problems relating to conversational implicature could be more serious in translation, as can be illustrated in the English translation of the Arabic excerpt below:

(32) "لم تقع عين رجل على إحدى ابنتي" ... مبارك ... مبارك يا ست أمينه. (بين القصرين، ص 151)

(33) "No man has ever seen either of my daughters ..." **Congratulations**, Mrs. Amina, **Congratulations**". (*Palace Walk*, p. 157)

The problem in this translation is double-fold. First, the translators (Hutchins and Kenny) could not cope with the illocution in the formulaic Arabic speech act ... تقع عين رجل على, which has to do with 'men showing interest in his daughters for the purpose of potential marriage' rather than 'the physical act of seeing them by men', which is far-fetched (Can one imagine a girl/woman who has never been sighted by a man!). Secondly, this serious mishap in interpreting the intended illocution has blurred the irony in the congratulating act which flouts the maxim of quality (by saying something but meaning exactly the opposite). As a matter of fact, AlSayyid (the husband) is reproaching his wife (Amina) for failing to improvise circumstances conducive to having men show interest in their daughters, with the result that they would remain unmarried. In a good translation, irony usually takes care of itself. Witness how the irony comes off naturally in the suggested translation below:

- (34) "No man has ever shown interest in either of my daughters ... Congratulations, Mrs. Amina, Congratulations!"

Equally important is the translator's alertness to the flouting of the maxim of *quantity* whereby the text is intentionally designed to be underinformative or overinformative for a communicative purpose. Consider, for example, how the Quranic verse below condemns 'homosexuality' implicitly by flouting the maxim of quantity in order to maintain the sanctity of the text and how Quran translators endeavor to preserve a similar degree of implicitness for the same purpose:

(35) إنكم لتأتون الرجال شهوة من دون النساء بل أنتم قوم مسرفون. (سورة الأعراف، 8)

- (36) Lo! ye come with lust unto men instead of women. Nay, but ye are wanton folk. (Pickthal, 1930/2006)

- (37) For ye practice your lusts on men in preference to women: ye are indeed a people transgressing beyond bounds. (Ali, 1934/2006)

- (38) See, you approach men lustfully instead of women: no, you are a people that do exceed". (Arberry, 1955/1996)

Sometimes, the flouting of the quantity maxim (by formal repetition) is so subtle and intriguing that the translator, inadvertently, may settle for literalness that may miss the conversational implicature in the TL. The excerpt below involves two anonymous characters engaging in a somewhat strained exchange which is overheard by the main antagonist Saeed Mahran, who subsequently projects its content, albeit he does not understand it clearly, on his own situation.

(39) - المأساة الحقيقية هي أن عدونا هو صديقنا في الوقت نفسه ...

- أبدأ المأساة الحقيقية هي أن صديقنا هو عدونا ...

- بل أننا جبناء، لم لا نعترف بهذا؟

- ربما ولكن كيف تتأتى لنا الشجاعة في هذا العصر؟

- الشجاعة هي الشجاعة.

- والموت هو الموت ...

- والظلام والصحراء هي هذا كله! (محفوظ، اللص والكلاب، 1973)

In his translation (*The Thief and the Dogs*, 1987), Elyas should have paid special attention to the adjacent tautological expressions الشجاعة هي الشجاعة and الموت هو الموت (for more on tautologies, see Grice

1975; Wierzbicka 1987; Farghal 1992), because they are intended to give rise to competing conversational implicatures the way they are employed by the two interactants. The translator, however, renders them into what seems to be English tolerance tautologies, viz. *Courage is courage* and *Death is death*, respectively. A careful examination of the above exchange reveals that the translator's interpretation is far-fetched as neither of the characters is calling for the tolerance of adverse, natural consequences of the referents in question. One should note that the two Arabic tautologies refer to the standards of two human attributes, i.e. *courage* and *death*, each in its own way. To explain, the producer of the first tautology wants to communicate the implicature that 'Courage has been the same all along, i.e. there are familiar standards set throughout the ages'. Similarly, the speaker of the second tautology asserts that 'Death is subject to a similar set of standards', but he conversationally implicates that 'Death is too dear a price to pay in return for genuine courage'. This profound philosophical polemic is achieved subtly and effectively by means of conversational implicature, which is part and parcel of human interaction. In light of this analysis, the two tautologies should be regarded as *obligation* rather than *tolerance* tautologies, and consequently be rendered as:

- (40) - Courage means courage.
 - And death means death.

These renditions conversationally improvise two rival discourses that coherently correspond to their counterparts in the Arabic text.

For its part, flouting the maxim of *manner* can be the most challenging in translation because hardly can we find cases where wordplay and/or ambiguity in the manner of expressing a message would coincide between languages, especially in genealogically unrelated languages like English and Arabic. Just imagine how a translator or an interpreter can relay the conversational implicature in the following excerpt without unpacking the implicit message (British MP Glenda Jackson was making reference to the desire expressed by John Major on becoming Prime Minister to make Britain 'a classless society', 30 Sept. 1991): (cited in Thomas 1995)

- (41) They call it a "classless society". And it is classless. There are no classes for the children turned away for the lack of a qualified teacher. There are no classes for 200,000 children denied nursery places. And there is certainly no class in a government that for the last decade has sold our children and our future short.

It would be impossible to relay the message in the above text by investing the wordplay on classless/class. The translator will have to render the message independently of the flouting of the maxim of manner adopted by the speaker to heighten the impact of her discourse. Sometimes, in their attempt to capture the flouting of the manner maxim, translators fall victim to incoherent literalness. Consider the following example from *Hamlet*:

- (42) Polonius: (Aside) Though this be madness, yet there is

method in't. (To Hamlet) Will you walk out
of the **air**, my lord?

Hamlet: Into my grave?

Polonious: Indeed, that's out of the **air**...

(43) بولونيوس (جانبا): إن هذا جنون، لكنه جنون بأسلوب. (لهاملت) هل لك في أن تخرج من **الهواء**، يا مولاي؟

هاملت: إلى قبري؟

بولونيوس: حقا ذلك خارج عن **الهواء**...

In this translation, Jabra (1960) opted for literalness in relaying Polonious' witty use of wordplay on the lexical item 'air'. However, Jabra's rendition does not make sense to the Arab reader; there is no way to invest the same lexical resource in Arabic. If the translator wants to capture the flouting of the maxim of manner here, s/he needs to search for wordplay in Arabic that would come close to the intended wordplay in English, which is a taxing task. Let us consider the suggested translation below, which offers coherent wordplay, albeit not identical to that in the ST:

(44) بولونيوس (جانبا): إن هذا جنون لكنه جنون بأسلوب. (لهاملت) هل لك أن **تفسح** الطريق يا مولاي؟

هاملت: وأنسل إلى قبري؟

بولونيوس: تلك **فسحة** حقا...

As can be seen, the wordplay **تفسح/فسحة** works coherently in Arabic, thus investing the same pragmatic resource, i.e. flouting the maxim of manner for a communicative purpose (viz. looking at going into one's grave as an entertaining act and a terminal act at the same time).

Finally, we come to the flouting of the maxim of *relation* whereby the text producer offers something that does not address what is being discussed directly and consequently may, at face value, be deemed irrelevant. However, thanks to human reasoning, what is offered will be judged relevant in terms of communicative purpose and will be interpreted accordingly. By way of illustration, consider the following responses in (B) to the question in (A): (adapted from Renkema 2004)

(45) A: Where's my box of chocolates?

B: a) It's nice weather for this time of year, isn't it?

b) Where are the snows of yesteryear?

c) I was feeling hungry.

d) I've got a train to catch.

e) Where's your diet sheet?

f) The children were in your room this morning?

All the responses in (B) flout the maxim of relation as none of them directly addresses the question in (A). However, we consider all of them as relevant answers to the question and, as a result, smoothly

arrive at the intended conversational implicatures. Below is an Arabic translation of the above example, which would make sense in Arabic as much as it does in English:

(46) أ: أين عبوة الشوكولاته التي تخصصني؟

ب: (1) الجو جيد في مثل هذا الوقت من السنة، أليس كذلك؟

(2) ألا ليت الشباب يعود يوماً!

(3) كنت أشعر بالجوع.

(4) ينبغي عليّ إدراك القطار.

(5) ماذا عن خطتك لتخفيض الوزن؟

(6) لقد كان الأطفال في غرفتك هذا الصباح.

Following is an authentic extract taken from Pritchett's novel *Mr Beluncle* (1951, cited in Thomas 1995):

(47) (Father to son, urging him to look for a job)

Father: How old are you, George?

George: I'm eighteen, Father.

Father: I know how old you are, you fool.

The father's question flouts the maxim of relation; it conversationally implicates that his son is old enough to get a job. Given the genre of the novel (satirical and comical), the son's answer, for its turn, flouts the maxim of relation by interpreting the question literally, thus generating situational humor. Hadn't it been interpreted apart from humor, it would have been something like 'I'm sorry, Father. I'll start looking for a job right away' or 'What can I do, Father? There are no jobs available'. Given a comparable context, an Arabic translation will convey similar conversational implicatures by way of flouting the maxim of relation, as can be observed below:

(47) الأب: كم عمرك، يا جورج؟

جورج: أنا في الثامنة عشرة، يا أبي.

الأب: إنني أعرف كم تبلغ من العمر، أيها الأحمق.

Now consider this extract from *Othello* in which Iago conveys several conversational implicatures by intentionally not addressing Othello's questions directly, hence flouting the maxim of relation: (Act III, Scene iii)

(48) Iago: My noble lord -

Oth: What dost thou say, Iago?

Iago: Did Michael Cassio, when you woo'd my lady, know of your love?

Oth: He did, from first to last. Why dost thou ask?

Iago: But for the satisfaction of my thought; No further harm.

Oth: Why of thy thought, Iago?

Iago: I did not think he had been acquainted with her.

Oth: O, yes, and went between us very oft.

Iago: Indeed?

Oth: Indeed? Ay, Indeed! Discern'st thou aught in that? Is he not honest?

Iago: Honest, my lord?

Oth: Honest? Ay, honest.

Iago: My lord, for aught I know.

Oth: What dost thou think?

Iago: Think, my lord?

Oth: Think, my lord? by heaven, he echoes me, ...

The translator of the above conversation into Arabic needs to give utmost attention to the conversational implicatures Iago is communicating. Any mishap in the wording of the utterances encapsulating these implicatures could do serious damage to the subtlety and coherence of this text. Below is a suggested Arabic translation where the subtleties are maintained:

(49) إياغو: يا سيدي النبيل -

عطيل: ماذا تريد أن تقول، يا إياغو؟

إياغو: هل كان مايكل كاسيو وأنت تتودد إلى سيدتي يعرف عن حبك لها؟

عطيل: أجل، من بداية القصة لنهايتها. لم تطرح هذا السؤال؟

إياغو: فقط من أجل راحة أفكارك، ليس إلا.

عطيل: ما خطب أفكارك، يا إياغو؟

إياغو: لم أكن أظن أنه كان يعرفها.

عطيل: بل كان يعرفها وتدخل بيننا كثيراً.

إياغو: حقاً؟

عطيل: حقاً؟ أجل، حقاً! هل تستشف من ذلك أي شيء؟ أكان يعوزه الشرف؟

إياغو: الشرف، يا سيدي؟

عطيل: الشرف؟ أجل، الشرف.

إياغو: يا سيدي، كل ما أعرفه.

عطيل: ما هو رأيك؟

إياغو: رأيي، يا سيدي؟

عطيل: رأيي، يا سيدي؟ تباً، إنه يكرر كلماتي ...

To conclude this section, translators need to be aware of what is conveyed between the lines in non-conventional, rationally-based uses of language where conversational implicatures are communicated. In order to maintain the creativity and aesthetics of the ST, it is not enough to relay the implicatures explicitly whereby a flouting is changed into an observance of a conversational maxim. In this regard, one should distinguish between implicit information and implicit meaning (Larson 1984/1998). Whereas it is acceptable and natural to spell out implicit information, e.g. rendering 'Harvard' in 'Dr Johnson studied at **Harvard** in the seventies' as **جامعة هارفارد في السنينيات** it is not a wise decision to do the same kind of thing to implicit meaning, as it is part and parcel of human

reasoning in general and the intentionality of the author in particular. Hence, the translator needs to exert every effort possible to preserve conversational implicatures in his/her translation.

6. Politeness

The pragmatic issue of politeness might also place extra pressure on translators. The concept of politeness in this respect does not refer to being polite or impolite; it is linked to Goffman's original work (1955) on the sociological notion of 'face'. To understand the relevance of politeness to linguistic expressions, we have to first become acquainted with the notion of 'face'. Face is defined by Brown and Levinson (1987: 61) as a "public self-image that every member wants to claim for himself". To put this differently, face refers to the "emotional and social sense of self that everyone has and expects everyone else to recognize" (Yule 1996: 60). There are two types of face: positive face and negative face. Positive face is the person's desire to be liked, or, at least, accepted, and treated by others without social barriers. Negative face, for its turn, is the person's desire to be independent, not be imposed on by others and so on. Accordingly, politeness can be defined as a 'means' utilised by participants to show their 'awareness' of the other's face, whether negative or positive (Yule 1996: 60). Showing awareness of the public self-image of another person who is not socially distant is described in terms of 'friendliness', whereas showing awareness of the face of another person who is socially distant is often described in terms of 'respect' (Ibid: 60).

Although politeness involves a "universal characteristic across cultures that speakers should respect each other's expectations regarding self-image, take account of their feelings, and avoid face threatening acts" (Cutting 2002: 45), the way that people behave in showing their awareness of others' faces when interacting with each other is different from one culture to another. Thus, what is considered acceptable and polite in one culture cannot be taken for granted in another. The degree of severity of the face-threatening mode of action achieved by imperative forms is more forceful in English than that in Arabic, hence the need for 'mitigating devices', such as '*Please*', '*Could you...?*' '*Would you ...?*', etc. to soften such severity (Yule 1996: 63). In the following example quoted from Mahfouz's (1961: 122) novel *اللص والكلاب* '*The Thief and the Dogs*' and translated by Le Gassick and Badawi (1984: 135), the speaker (Said) in the original text uses a direct speech act in addressing his lover (Nur) i.e. he opts for a 'bald on-record' strategy in which a negative imperative form, which is "the most face-threatening mode of action", is used (Cutting 2002: 64). However, the translators have inserted a mitigating device, viz. 'please', to soften the severity of the face-threatening mode of action achieved by the imperative form:

(50) فقال متوجعاً:

- نور لا تزيديني عذاباً أنا في غاية النكد.

"Nur", he pleaded, "Please don't torture me. I'm terribly depressed".

Closely related to politeness strategies is the issue of address terms and their different pragmatic functions. In the following example quoted from Mahfouz's story *قسمتي ونصيبني* (translated by and printed

in Husni and Newmark 2008), the translators have opted for different local strategies in dealing with the term عم (lit. *uncle*):

(51) وهرعت إلى الصالة الشرقية الوثيرة فوقفت أمام عم محسن مضطربة حتى تمتم الرجل خافق القلب:

- ربنا يلطف بنا، ماذا وراءك؟

همست بعد تردد:

مخلوق عجيب يا عم محسن. (ص 111)

(52) She hurried to the luxurious east wing of the clinic to look for **Mohsen**. When he saw the anxious look on the midwife's face, he murmured in a worried tone: "May God have Mercy on us! What's happened?" She hesitated, and whispered: "It's a strange creature, **Mr Mohsen**". (p.110)

In the first occurrence, the reference term is used in a narrative language in which the author just describes the movement of the nurse and her standing in front of Mohsen, while in the second occurrence, the same term is utilised in a dialogue as an address form between two characters in the story, hence the differences in its pragmatic function in the two occurrences. Taking into account the norms of politeness in the TL, regardless of the politeness strategy itself, whether negative or positive, and whether an honorific is used or not, the translators have opted for the deletion of the term in the first occurrence, which affects the degree of respect to the referent. They could have used 'Mr Mohsen' instead of the first name alone to capture the degree of respect of the referential form. However, their option for 'Mr' in the second occurrence changes the degree of intimacy between the nurse and Mohsen from intimate into formal, thus distorting the pragmatic function associated with the use of the term عم, i.e. 'Uncle'. In this regard, Hatim and Mason (1990: 65) stress that the solution to such a pragmatic difficulty "requires more than knowing the lexical meanings". They distinguish between two types of honorifics: that which involves special status and that without such a status. This being the case, what is the solution? One should note that the deletion strategy (see example below) would not work here, that is, it would be very face threatening to address Mohsen by his first name without a social honorific. The only way to solve this problem is to preserve the social honorific 'uncle' in translation. Apparently, the use of this address term by the midwife is indicative of an age difference between speaker (being relatively young) and addressee (being elderly), thus motivating the employment of such an intimate term. Otherwise, the midwife would have used the distance-oriented 'Mr Mohsen'. Notably, the relational use of the social honorific 'uncle', which is very familiar in Arabic, is not alien to 'young-elderly' interaction in English (for more details on social honorifics, see Farghal and Shakir 1994).

In the following example, which is quoted from Mahfouz's (1961: 13) novel *اللص والكلاب* 'The Thief and the Dogs' and translated by Le Gassick and Badawi (1984: 20), the translators, due to the cultural-pragmatic constraints imposed on them by the use of such an address term يا حضرة have taken into account the pragmatic function of the term in such a context as well as the TL norms, thus approximating the utterance by deleting the address term completely:

(53) بالحق نطقت يا حضرة المخير.

(54) You're quite right, officer.

Alternatively, they could have offered 'You're quite right, sir', thus capturing the status difference without referring to the job of the interlocutor, i.e. 'officer', which can be recovered from the context. Given what is at stake, therefore, the translators' task is not confined to just determining the referential meaning, i.e. the locutionary act. Rather, it covers the detection of the implicit meaning behind the face-value interpretation of the locutionary act, i.e. the illocutionary force as well as its effect on the receptors, i.e. the perlocutionary effect (cf. Hatim and Mason 1990; Emery 2004).

Politeness maxims (Leech 1984) may differ in the frequency of adherence to them from one culture to another. For example, while Japanese people tend to downgrade the complimented item, thus adhering to the modesty maxim (minimize praise to self), Arabs and Anglo-Americans tend to accept compliments at face value, thus giving more weight to the agreement maxim (maximize agreement with other). Likewise, some conventionalized responses to compliments may differ between cultures within the bounds of the same maxim. For example, it is customary in Arabic to 'offer the complimented item' or 'compliment the eyes of the complimenter' in return. However, normative compliment responses such as 'It's all yours' for مقدم/حلالك or 'Your eyes are beautiful' for عيونك الحلوة are not usually available in English (for more on this, see Farghal and Al-Khatib 2001; Farghal and Haggan 2006). In this regard, translators need to detect conventionalized politeness formulas and relay their illocutions apart from their locutions in most cases. Consider the examples below (Stewart's translation *Children of Gebelawi* 1981 of Mahfouz's novel أولاد حارتنا 1959):

(55) وسأله قدرى الناظر: هل من جديد عن زوجك؟

فأجاب عرفة وهو يتخذ مجلسه إلى جانبه: عنيدة كالبغل، ربنا يحفظ مقامك.

(56) Kadri (the Chief) asked Arafa: "Any news about your wife?"

Arafa answered as he sat down beside him:

"Stubborn as a mule, **excuse me!**"

(57) دخل حوش قمر ليأخذ النعجة وهو يقول: "يا ساتر" ...

(58) Qassem went into Qamar's courtyard to collect the ewe, calling out: "**Anybody there?**"

(59) وعادت (سكينة) بلفافة فأعطته إياها وهي تقول:

- فطيرة، بالهنا والشفاء.

(60) Sekina came back with a package which she gave to the guest saying: "A pancake. **I hope you'll enjoy it**".

As can be seen, Stewart has done well by relaying the illocutions of the politeness formulas following the conventionalized norms of the TL. It would have been unacceptable to render them into 'may God protect your status', 'O veiler' and 'with happiness and health', respectively. Such renderings

would deviate from TL norms and, consequently, mar the translation in terms of acceptability rather than adequacy. Adequacy, it should be noted, is usually given a back seat in the context of conventionalized forms, whereas it occupies a front seat in the context of implicit meaning, which creatively and subtly sails away from conventionalized forms.

To conclude this section, one should note that politeness and indirectness are usually interrelated. However, there are three variables governing their relationship: power, distance, and rate of imposition. Sometimes, therefore, an utterance that may formally appear to be so polite may turn out to be a marker of heightened tension. For example, an utterance like 'Would you be kind enough to open the window?' would be highly polite where the situation is marked by a wide distance between requester and requestee, whereas it would be a marker of discontent in husband-wife interaction where a narrow distance is assumed. Consequently, the fact that politeness is an attribute of utterances rather than forms places more pressure on translators to detect what exactly lies behind a politeness form. By way of illustration, let us look at the return Arabic politeness formula عليكم السلام 'Peace be upon you' (Stewart's translation *Children of Gebelawi* 1981 of Mahfouz's novel أولاد حارتنا 1959):

(61) قال علي: لرفاعة أصدقاء هزموا بطيخة فاخترقوا من الحارة.

فقال يasmine مقطبة:

- بطيخة لا بيومي، إذا تحديت بيومي فقل عليكم السلام.

(62) Ali: "Rifa'a has friends. They attacked Batikha., and he disappeared from view"

Yasmine frowned and said:

"Batikha is not Bayyumi. If you defy Bayyumi, **you'll be defeated**".

Stewart has recognized the hidden illocution of the Arabic polite form and rendered it accordingly, albeit somewhat flatly. A more congruent rendering would be 'You won't get much peace', which is more formulaic and effective.

7. Conclusion

The present study has shown through discussion of authentic translation examples the importance of pragmatic meanings in human communication. The pragmatics of translation basically involves capturing indirectness in discourse, which mainly includes pragmatic phenomena like presuppositions, speech acts, conversational implicatures, and politeness. It has been shown that such phenomena, whether they derive from the contextually-based interpretation of conventionalized forms or from purely human reasoning, present challenging tasks to translators. Therefore, there is a dire need to alert both translation practitioners as well as translation trainees to the various aspects of pragmatic meanings and the available strategies to deal with them. Only then will a translator be able to offer a product that strikes a balance between acceptability and adequacy in terms of what is meant rather than in terms of what is said alone.

الجوانب التداولية في الترجمة بين العربية والإنجليزية

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الملخص

تهدف هذه الدراسة إلى تبيان علاقة نظريات التداولية اللغوية بما يقوم به المترجمون أثناء عملية الترجمة. وتوضّح الدراسة من خلال نماذج مختارة من نصوص مترجمة الأثر الكبير الذي يتركه المعنى الضمني كما يتجلى في ظواهر تداولية كالفتراضات السياقية والأفعال اللغوية والتعريض والتأدب على سوية العمل المترجم. فهي تجادل في منهج تداولي في الترجمة ينصب جهد المترجم فيه على خلق نوع من التوازن بين المعنى الحرفي والمعنى المقصود للكلم. وفي العديد من الحالات، ترجح الكفة في ذلك التوازن لصالح المعنى المقصود لتجنّب الوقوع في مطبات تواصلية.

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4 Stylistic Features of Language

Speech communication employs a host of expressive means ranging from linguistic to paralinguistic and extralinguistic features. It is the natural language, however, whose systematic variation on all levels of its structure (phonology, morphology, lexicology and syntax) offers the widest possibilities of suiting its use to fit communicative functions of discourses in various contexts. Thus linguistic expressive means, which are systematically identified and categorized by **linguistic stylistics** (*stylolinguistics*), lie at the core of stylistic variation. However, it should be noted that as stylistically relevant are considered those linguistic variations which perform similar or alternative communicative functions and which are, in fact, competitors within a particular paradigm or category. From this perspective, there are language units which occur in all types of texts due to their neutral stylistic value (hence **stylistically neutral units**, e.g., notional words, -s plural marker). On the other hand, other language units bear a stylistic marker already before they are actually used, and so they tend to occur only in some types of texts (hence **stylistically marked units**, e.g., terms, some foreign plural nouns, vulgarisms, participial constructions; these 'bearers' of stylistic information which may come from any linguistic plane are also called *stylemes*, *stylémy*, cf. Mistrík 1993). Further, not all levels of language system offer equal possibilities of choice: the most differentiated level is the wordstock (synonymy and polysemy), and the fewest possibilities of selection are on the phonological plane (phonemic variations). The possibilities of stylistic variations are not unlimited and some authors maintain that the importance of style is often overestimated (cf. Čermák 2001).

4.1 Phonetics/Phonology

The analysis of connected speech identifies the constructional units on the phonetic/phonological plane which are either segmental - *phones* (realizations of abstract *phonemes*) and *syllables* (basic rhythmical units), and suprasegmental (prosodic), which result from three types of sound variation (modulation): temporal (*speed/rate*, *pause*, *rhythm*), force (*loudness*, *stress*, *emphasis*) and tone (*pitch*, *tune*) modulation. Since the majority of the segmental phonological variation is offering no stylistically relevant options (it is primarily engaged in the differentiation of meaning, i.e., phonemes function as minimum functional units capable of distinguishing meaning), it is stylistically neutral.

Certain phonemes and their combinations, however, may be subjectively perceived as **cacophonic** (disagreeable to the ear, dissonant, harsh, e.g., words having the /sl-/ cluster: *sloppy*, *slime*, or the nonsense word *slithy* by Lewis Carroll) or **euphonic** (pleasing to the ear, harmonious, e.g., lateral consonant /l/, as in *lovely*). The **sound symbolism** (i.e., a nonarbitrary connection between phonetic features of linguistic items and their meanings) is exploited also in non-poetic language (e.g., occurrence of close vowels in words denoting smallness: *petite*, *teeny-weeny*, open vowels in words denoting largeness: *large*, *vast*). Several **poetic devices** are based on the sound instrumentation of text and are, besides poetry, often utilized in discourse which is concerned with exploiting this language potential and connoting a certain atmosphere or mood, for example, public speeches, punning, jokes, children's rhymes, commercials, product names, slogans, etc. (see Poetic f., 3.4): **alliteration**, **assonance**, **consonance**, (direct and indirect) **onomatopoeia**, (perfect, half, eye, masculine, feminine, triple, internal, end/terminal, etc.) **rhyme**, **paronomasia**, **mimesis** and **synesthesia**. These phonetic and phonological features used for expressive purposes are studied by *phonostylistics*.

Some **suprasegmental** phonemes, besides having a grammatical function (segmentation of syntactic units, signalling their pragmatic function), are open to stylistic exploitation, e.g., **melody** (tune, intonation), **stress** (prominence) and **pause**, while others have mainly stylistic function - **rhythm**, **tempo** (rate, speed), **voice intensity** (loudness) and **timbre** (voice quality: rich, soft, harsh, hoarse). When combined, they impress a distinguishing mark upon users of language by which, together with their physiological traits (face, posture), humans are recognized as individuals (i.e., 'voice signature' which serves as an important recognizable to identify a phone caller, see also Individuality, 3.2.2). Also, an '*accent*' (i.e., a particular way of pronunciation, emphasis pattern and intonation characteristic of the speech of a particular person, group, or locality) identifies one as belonging to a particular region (e.g., *Southern accent*), social class (e.g., *Cockney*) or whether one is a native speaker or a foreigner (e.g., *to speak with an accent*) (9.3).

The the three types of speech modulation (generally also called intonation) are important sources of stylistic variation:

4.1.1 *Temporal Modulation*. As to the temporal modulation, of significant stylistic relevance is the **manner of pronunciation** of sounds, e.g., *free* vs. *lazy* movement of articulatory organs which produces clear vs. mumbled speech, or *careful (slow)* vs. *careless (rapid)* speech which is manifested, on the one hand, by clear enunciation of words (e.g., in theatre performances, pathetic or elevated public speeches) or, on the other hand, by reduction, assimilation, slurring (e.g., in casual, relaxed atmosphere: *Sapning?* = *What's happening?* or dialectal (*Pittsburghese*) *A: Jeet jet? B: No. Jew? = A: Did you eat yet? B: No. Did you?*). Overly precise articulation which sounds stilted, affected and artificial contrasted with excessive assimilation bordering on intelligibility are the two extremes between which the majority of verbal encounters occur (but note the cases where precise and careful articulation is vital, as in air traffic control; cf. Noise, 3.1.3). The **rate** of one's speech varies with the speaker's type of personality, momentary emotional state, situation (casual vs. solemn), the addressee, the type of speech activity (sports commentary vs. saying a prayer) and the subject. **Pause** (along with stress, and tune) performs an important grammatical function of delimiting the syntactic (phrasal, clausal, sentential) units (*silent pause*), but also is a very effective speaking tool (a meaningful pause offers the listener time to assimilate the message; Myers et al. (1988) identifies as many as 11 types of silence). *Filled pauses* (hesitators: *er, ehm*), as a common feature of dysfluency in conversation, help the speaker plan what will follow or indicate incompleteness of his/her turn (see 4.2.1, 8.1).

According to J.D.O'Connor, there are four **pronunciation styles** in English - *declamatory, formal colloquial, colloquial, and familiar* (cf. Urbanová and Chamonikolasová 2000). Deliberate and functional changes in tempo (*agogics* - slowing down or speeding up) of the speech may be skillfully used by speakers to increase effectiveness of their speeches.

4.1.2 *Force Modulation* is characterized by the presence of (word and/or sentence) **stress** which is often accompanied by paralanguage. The phenomenon of *New English Gradation* along with the tendency towards *isochronicity*, shape the marked rhythmical character of the English language. Of significant stylistic value is the stress pattern exploited in such instances of language use where it conforms to the accepted *metrical rules* (metre) and structure (poetry, advertising slogans, chants, jingles, etc.). Variation in **loudness** (amplitude) level is used to emphasize an idea.

4.1.3 *Tone Modulation* is reflected in changing **pitch** (relative height of speech sounds); the basic unit of intonation is the *tone unit* (or *breath group intonation contour* which is marked by pitch change and pause). Pitch is to a certain degree a physiological feature (e.g., women speak with a higher pitch), but its range may be functionally varied as to its a) *height* (higher than normal suggests solemnity, expressiveness, as in public speeches while lower height may indicate sadness), b) *range* (greater range in conversations or in emotionally charged utterances, lower range in official political talks, monotonous pitch level may signal speaker's inhibitions, variation in pitch is effectively used by skilled orators), c) *movement*, or different types of tone, such as *fall* (signals completeness, determination and assurance), *rise* (signals questioning, hesitancy, doubt, incompleteness, surprise), *level* (has linking function), *fall+rise* (signals limited agreement, response with reservations), *rise+fall* (strong approval or disapproval, surprise, but also irony, sarcasm and subtle meanings). Falling tune is an important signal of the end of the turn constructional unit in dialogue (8.1). Tone fluctuation (intonation) performs attitudinal, accentual, grammatical and discourse functions (cf. Štekauer 1993).

It should be noted that, in the flow of speech, the prosodic features are exploited simultaneously to produce a synergistic effect; for example, in expressing emotions (anger, fear), all three systems of modulation, such as speed, loudness, tone variation, voice quality along with paralinguistic means (facial expressions, gestures and posture) interact. Also, prosody correlates with the situational variables; for example, the level of loudness (*whisper, soft voice, low volume, slight loudness, full voice*) is a function of interpersonal distance (*intimate, personal, social, official*), audience size (*dyad, small group, small audience, large audience*), message type (*secret, confidential, personal, non-personal, public*) and style (*intimate, personal, conversational, public conversational, public elevated*) (cf. Ross 1989).

4.2 Graphetics/Graphology

Verbal communication proceeds through two primary media, **spoken and written**, which differ in channel, circumstances, purposes, format, and in many linguistic aspects (4.2.1-3). Written text emerges by the application of the graphic substance of writing onto a surface. Analogously to the phone/phoneme and phonetics/phonology dichotomies in the spoken language, we differentiate between *graphemes* as abstract units of graphological plane capable of distinguishing meaning, and *graphs* as their realizations in concrete (handwritten, typed, scratched, etc.) writing. The former are systematically studied by *graphology*, the latter by *graphetics* (e.g., the direction of writing, writing implements and types of surface) (cf. Crystal 1987). It should be realized that writing (i.e., using an *alphabet* as a system of characters representing the sounds of a language) holds a central place among other modes (pictorial and schematic) of graphic expression in this visual medium.

English makes use of the Latin alphabet; due to the historical development of the language, one phoneme may have more than one grapheme and, conversely, one grapheme may represent more than one phoneme. There are tendencies toward simplification of English writing, i.e., towards establishing the simple grapheme-phoneme correspondence.

In written texts, the following features are relevant for the study of stylistic variation (enormous possibilities of their 'orchestration' yield particular 'atmosphere' of text): a) **handwriting** - *graphology* (the study of handwriting, esp. when regarded as an expression of the writer's character and personality) is interested in the features like page size and layout, line direction, regularity, angle, space design, etc., including features of calligraphy); **printing** (*typography*) studies the general features or appearance of printed (written, pictorial and

schematic) matter (14), b) **direction of writing**, conventional left-to-right or marked top-to-bottom (in advertisements, neon signs), c) **direction of reading/viewing** – linear (novel) or non-linear (dictionary entries, interactive computer programmes, computer hypertexts with links in both directions, printed advertisements, newspaper articles in esp. popular types of press), d) **surface types** – sheets of paper, building walls (graffiti), computer monitor screens, etc., e) **writing implements** (the technology of writing) – chalk, pencil, ink, spray, laser, electronic signal in word processing, etc., f) the **layout** of the text on the page - spatial organization (title, subtitle, overline, marginal notes, references, etc.) reflects the topical and logical (rhetorical) considerations (cf. also in the tradition of concrete poetry), g) **shape, size and type of font** have direct impact upon readability, which is of major concern in journalism, h) **capitalization** draws attention to the words denoting unique objects (proper names) or important words among others (titles), also conveys loudness, **boldface** (thick lines used for emphasis), **italics** (letters sloping to the right to separate different kinds of information, to emphasize it or express loudness), **repetition** of letters (carries hesitancy in speech representation), **underlining**, i) **paragraphing** signals thematically relatively independent units of text, introduced by an indentation, **spacing** and **columnar organization** (narrow newspaper columns increase readability), j) **tables, graphs, schemes** are specific genres with their specific features, grammar, lexis, k) **photographs, charts, illustrations**, l) **special symbols** (logograms, asterisk, superscript numbers), m) **abbreviations, acronyms**, n) **colour** is an important symbolic system with a high communicative value; note the symbolism of individual colours in social communication (*white vs. black*) and existing crosscultural differences. *Synaesthesia* is a sensation produced in one modality when a stimulus is applied to another modality, e.g., the hearing of a certain sound brings about the visualization of a certain color, a colour (red) incites certain sensations (warmth), o) **geometrical patterns and forms** (square, triangle, circle) choreograph all the (sub)components of a message in creating a text as a multilayered structure. **Graphic symbolism** (similar to sound symbolism) is a purposeful manipulation of graphic resources aimed at achieving an effective transmission of a message or a special effect (wordplay, humour).

It should be noted that readers often unconsciously transfer between several symbolic modes (lexical, social-gestural, iconic, logico-mathematical and musical), yet a message is comprehended as a homogeneous whole (11.1).

4.2.1 *Speech vs. Writing*. It is useful to treat speaking and writing as two principal cultural-social technologies (R. Lakoff) separately, although the existence of a strict line of demarcation between the two has often been denied (cf. intermediary cases like secret messages written on slips of paper passed during classes, or internet chat). Over centuries they have evolved into two complementary media with their own distinct properties, functional justification and independent spheres of operation - in particular situations and for particular purposes either one or the other is preferred. The technology of writing employs graphic expressive means (esp. the *alphabet*, but also some metagraphological means, such as punctuation) as a way of bridging the gap between the time and place of message production and the time and place of message reception.

In the course of human history various systems of writing have been designed (e.g., pictographic, ideographic, logographic, syllabic, alphabetic); however, none of them has managed to attain a perfect correspondence between the spoken (phoneme) and the written (grapheme) form of language. Further, writing provides only a poor system of means for expressing emotional or volitional aspects of a message. The system of conventional **punctuation** marks (*apostrophe, colon, exclamation mark, semicolon, comma, dash, hyphen, parentheses, period, question mark, quotation marks*) is used to represent suprasegmental

features like intonation, tempo, timbre, stress, intensity, and to signal the pragmatic meaning of utterances (e.g., interrogation, exclamation). As a graphic means of signalling the suprasegmental features of language, punctuation is primarily the matter of grammar - one of the properties of a 'good style' is a certain minimum of punctuation which is necessary to secure the intelligibility of writing (cf. Macpherson 1996). Secondly, punctuation is also a concern of stylistics since, for example, the degree of presence of punctuation (dashes) is the function of emotional/personal involvedness. *Orthography* as a prescriptive area of study is concerned with the rules (applied to all levels of language structure) of transferring speech into writing (proper capitalization, spelling and punctuation) according to the rules of accepted usage. The level of mastering the written medium of language in a literate society is associated with social prestige and/or stigmatization. The permanence of writing enables it to perform some specific cultural functions (esthetic function in literature, historical records, contracts, sacred writings, etc.).

The essential differences between speaking and writing caused by the conditions in which communication takes place (see 3.1.3) may be presented in the form of several dichotomies (cf. Crystal 1987, Urbanová and Billingham 1986, Hoffmannová 1987, Brown and Yule 1983, M.A.K. Halliday 1989): a) physical contact: immediate vs. non-immediate, b) substance: phonic vs. graphic, c) channel: oral-auditory vs. visual, d) manner of production: on-line, under immediate pressure vs. not immediate pressure, process vs. product, e) system: phonological (segmental, suprasegmental and paralinguistic features) vs. graphological (graphemes, punctuation, typography), f) temporal status: transient vs. permanent, g) number of participants: two and/or more (dialogue, trilogy, polylogue) vs. one, h) character of interaction: dynamic vs. static, i) purpose: interactional (establishing and maintaining social contact, see Phatic function, 3.4) vs. transactional (conveying messages), j) communicative function: all, esp. directive, expressive and phatic vs. all but directive, expressive and phatic functions suppressed, k) format: dialogical vs. monological, l) level of formality (see Tenor, 9.2): informality vs. formality, m) type of feedback: immediate vs. not immediate, delayed (or minimum), n) (native language) acquisition: spontaneous vs. learned via instruction, o) contextualization: contextualized vs. decontextualized, implicit (vague) vs. explicit (definite), p) redundancy: higher vs. lower, q) nature of complexity: dynamic and intricate vs. static and dense, r) degree of preparedness: spontaneous, unprepared vs. planned, prepared, s) topic: orientation towards social relationships vs. towards content, t) time orientation: prospectiveness vs. retrospectiveness, u) variety: vernacular vs. standard.

However useful, these dichotomies are simplifying the complicated relationship between the two media since the boundary between them is rather imaginary and also because they are often transgressed; for example, a lecture on stylistics delivered for an auditorium of students (i.e., 'spoken writing') may be recorded and published (i.e., 'written speaking'). Also, as a lecture is an instance of transactional use of spoken language, it is expected that students write down their notes and keep the written record for their future reference. For the same reason (i.e., the transience of speech), radio and/or TV newscasters tend to repeat the headlines of news stories. Consequently, it is of greater use to talk about a **continuum** between speech and writing rather than about their polarity and to identify their more or less typical examples (Leech et al. 1982:140): *conversation in a pub, seminar, telephone conversation, personal letter, job interview, radio discussion, television advertisement, lecture, sermon, script of a play, television news, newspaper, business letter, this book*.

An attempt to cope with the not entirely satisfactory speech vs. writing dichotomy is the notion of **mode** which includes a complex of linguistic features associated with either one of the two media (cf. McCarthy and Carter 1994). For example, a lecture read before a class is

obviously of spoken medium but of written mode (as it contains a host of features of written language). Conversely, casual e-mail correspondence or internet chat is produced in the written medium, but its mode is spoken (cf. Ferenčík 2000). The advantage of this approach is that while medium offers the either/or choice, mode provides a scale of continuous gradation (cline). The following is a list of some common linguistic characteristics of speech and writing.

4.2.2 *Speech*: frequent occurrence of the means of exophoric reference (demonstrative pronouns) and expressions of temporal and spatial deixis (due to the situational boundedness of speech), looser structure, repetition, rephrasing, filler phrases (*you know*), hesitations, repairs, reformulations, self corrections, filled (fillers: *erm, mhm*) or unfilled pauses, units of language marked off by intonation and pause, incomplete (chunks of) phrasal and clausal structural units, ellipsis, *coordination* (parataxis) prevails over subordination, active voice prevails, rare (*if-, wh-*) clefting, *juxtaposition* (placing units close together or side by side), *polysyndeton* (using conjunctions in close succession, esp. *and, but, then*), *asyndeton* (omission of conjunctions), incomplete structures – *aposiopesis* (sudden halt in the midst of an utterance for emotional reasons), *anacoluthon* (a break in grammatical sequence, syntactic blend), *ellipsis* (omissions enabled by redundancy or availability of missing information in the situation, background knowledge), a tendency to structure information according to the pattern '*topic – comment*', marked word order, lower information density, lexical sparsity, generalized vocabulary (*great, stuff like that*), slang, colloquialisms, qualifying expressions (*sort of, kind of*), expletives - taboo and swear words (*good grief*), prop words (non-specific words substituting specific words: *whatsisname, whatsit*), interjections (*wow*), stereotypical ritualized formulae (greetings, introductions, etc.), address terms, etc.

4.2.3 *Writing*: more carefully organized (layout), often elaborate organization (metalingual/discourse markers like *first, next, finally*, cf. Metalingual function, 3.4), complex syntactic structures, greater compactness, more 'polished', clear sentence boundaries (punctuation) and greater surveyability of text (layout, typeface gradation, paragraphing), frequent subordination (hypotaxis) explicitly signalling semantic relations (logical connectors), great variety of subordinating conjunctions, frequent pre- and postmodification esp. within noun phrases, the '*subject-predicate*' as an unmarked syntactic pattern, complete structures, elaborate grammatical and lexical cohesion, higher information density, rich and varied vocabulary,

Certain features of grammar and lexical items are more common in one or the other medium, e.g., the means of complex condensation (participial constructions) are more common in writing (unless they are used in public speeches), complex chemical compounds are never spoken (e.g., a 1,913-letter-long protein, Lederer 1989). There are spoken genres without written counterparts: radio/TV commentaries of sports events, (partly) taboo and swear words; written genres with no spoken counterparts include statute books, timetables, charts. Modern technological devices further blur the difference between speech and writing: talking across distances via a (mobile, satellite) phone, greeting cards for various occasions (phatic function), leaving messages on phone-answering machines, exchanging audio tapes instead of letters, conserving samples of speech in electronic storage systems, audio books, 'conversing' by exchanging short text messages, e-mailing, internet chatting, etc.

4.3 Semantics

In communication, interlocutors most typically engage themselves in the exchange of (factual, social) meaning; hence, they expect that messages are '*about something*', that they refer to something. By **reference** we mean the relationship between words and the things, actions, events, and qualities (i.e., referents) of the real or fictitious world they stand for (cf. Richards et al., 1985). The main referential carriers in language are lexemes whose system (*word stock, lexicon, lexis, vocabulary*) and meanings are studied by lexicology and lexicography. Although being an integral part of linguistics, it is an interdisciplinary area studied by semasiology, onomasiology, semantics, semiotics, and pragmatics.

From the viewpoint of its stylistic potential, lexis offers enormous possibilities of selection - stylistic variation is then to a very large degree a matter of the words used. Of primary importance then are the ways lexical items are organized in the word stock. There are several types of paradigmatic and syntagmatic relationships existing within the lexicon.

For stylistic purposes, Galperin (1977) presents the system of **stylistic classification of English vocabulary** which consists of three overlapping layers:

1. (unmarked) **neutral** layer – being the most stable level it forms the bulk of English vocabulary, its 'common core', includes field-nonspecific words, is the source of polysemy and synonymy and renders itself for the word-formation processes,
2. (marked) **literary layer** consisting of a) *common literary words* (used esp. in writing and polished speech), and b) *special literary words*, which include *terms and learned words* (terminology of sciences), *poetic words* (highly elevated vocabulary), *archaic words* (obsolescent, obsolete, archaic proper), *barbarisms and foreign words* (foreignisms), *literary/terminological coinages* (including nonce-words),
3. (marked) **colloquial layer** contains words which have lively spoken character: a) *common colloquial words*, b) *special colloquial words* which include *slang* (e.g., college slang, rap slang, military slang), *jargonisms, professional words* (e.g., journalese), *dialectal words, vulgar words, colloquial coinages* (nonce-words).

The neutral layer along with the overlapping areas of common literary words and common colloquial words form the **standard English vocabulary**. The relations between the neutral and common colloquial/common literary words is represented by existing **chains of synonyms**; actually, these are not pure synonyms (absolute synonymy is extremely rare as having two words with identical meaning would be inefficient) since there are always certain differences in semantic features (*semes*, analysed by the method of componential analysis in semantics), some stylistic (connotational) differences as well as differences in the level of formality. In principle, this type of synonymy parallels the main historical sources from which Modern English vocabulary has been fed and demonstrates its overall three-tiered character (Lederer 1991, Vachek 1978): a) **Greek/Latin** vocabulary characterized by precision, learnedness, abstractness, dignity, etc. (e.g., *interrogate, defunct, ascend*), also called 'long' or 'big' words, b) **French** vocabulary characterized by grandeur, sonority and courtliness (e.g., *question, deceased, mount*), c) **Anglo-Saxon** vocabulary, the basis of English lexicon; because of its greater concreteness, brevity (hence 'short' words), plainness and directness this layer is characterized by vividness and comparatively stronger emotional appeal (e.g., *ask, dead, rise*).

These large groups of near-synonyms are associated with register shifts (*formal, neutral, informal*); consistency of the once chosen level is of crucial importance, as well as a need to perform a 'translation' between the levels when switching or accommodating the code (see 4.4). Generally speaking, the use of synonyms prevents monotony and stereotypy of expression and,

esp. due to the existence of rows of synonyms, adds vividness to the style (e.g., *peep, peek, glance, glimpse, stare, watch* are all possible alternatives to *look*). Synonymy on the phrase level is called **periphrasis** (a roundabout form of expression, circumlocution, e.g., *father of my children*). Different sentences having the same meaning are **paraphrases** (including the active/passive transformation) which are often used as restatements to render the meaning more clearly, as when talking to foreigners, children, lay people, etc.

Viewed from the onomasiological (meaning-to-form) perspective, other semantic relations are **antonymy** (gradable: *very big/small*, nongradable: *male/female*, converse: *parent/child*), **hyponymy** (*car, bus, train* are co-hyponyms of *vehicle*), **hyperonymy** (*flower/tulip*). All these types of lexical relations are used in texts as a means of their **lexical cohesion** and on the deep (semantic) level they realize their **semantic coherence** (5.1.2).

The sense relations among lexemes seen from the semasiological (form-to-meaning) perspective are **polysemy** (*foot of a leg/the stairs*), **homonymy** (*chase* = to pursue and *chase* = to ornament metal), **homophony** (*no/know*), **homography** (*lead/lead*). Polysemy and homonymy are major sources of lexical ambiguity and an unemptiable supply of material for language **pun** (the art of verbal humour): **malapropism** (after T. Sheridan's Mrs. Malaprop, e.g., *I hope that you remember me, you were interrupter for my cousin*; the intended word = interpreter), **spoonerism** (transpositions of sounds, slips of the tongue, e.g., *Is the bean dizzy?*), **pun** based on homophony (*What's black and white and red/read all over? A newspaper./Pravda.*), the **what's the difference between** pun (*What's the difference between an engine-driver and a schoolteacher? One minds the train, the other trains the mind*), **zeugma** (the use of a word to modify two or more words when a) it is appropriate to only one of them, as in *to wage war and peace*, or b) is appropriate to each but in a different way, as in *On his fishing trip, he caught three trout and a cold*), **palindrome** (*Madam in Eden, I'm Adam*), etc. Punning is commonly employed in advertising slogans (e.g., *Children under 14 must be accompanied by money and daddy* written outside an amusement park), in texts of some licence plates (*IEDUC8* = I educate, on a licence plate belonging to a teacher), etc.

Another avenue to approach semantics of lexemes which is relevant for the study of style is differentiating between **denotative** (referential, cognitive, notional, conceptual) and **connotative** (associative, emotive, expressive, social, stylistic) meanings. The former are considered as basic and stylistically neutral; a traditional concern of stylistics has been the latter type of meaning. However, it may be difficult to disassociate these two meanings from each other: it is impossible to imagine absolutely neutral denotative meanings deprived of any associative potential. Moreover, some words have connotations built into their meanings (e.g. *darling, honey, mistress, spinster*, 4-letter words, such as ****). These are exploited esp. in fiction, poetry, but also in journalism, advertising, political propaganda, since connotations are evoked also by rhythm, repetition, sound instrumentalization, etc. A special type of connotative meanings are **figurative** (non-literal) meanings, esp. **metaphorical** meanings. Based on this are some literary or rhetorical devices known as **tropes** (figures of speech, forming the inventory of poetic and rhetorical devices since the Classical times): **simile** (*behave like an ass*), **metaphor** (i.e., understanding of one concept in terms of another; plays an important role in the conceptualization of reality by humans and is by no means restricted to poetry only, e.g., *waste one's time*; dead metaphors: *a field of study*), **metonymy** (*The speaker addressed the chair*) and **synecdoche** (*there wasn't a soul around*).

Other figures of speech used also in non-literary language (esp. in advertising persuasion and political propaganda (cf. Poetic function, 3.4) which are based on the principle of repetition are **anaphora** (sentences or verses begin with the same word), **epiphora** (epistrophe, i.e., the

repetition of a word or words at the end of successive verses), **anadiplosis** (repetition in the first part of a clause or verse of a prominent word from the latter part of the preceding clause or verse), **symploce** (the simultaneous use of anaphora and epiphora), **epanalepsus** (the last word of a sentence is repeated at the beginning of the next: *All for one, one for all*), **epanodos** (identical word used at both ends of sentences, *Boys will be boys*), **epizeuxis** (identical words are sequentially repeated), **paronomasia** (using similar words, recurrence of the same syllable or word: *Amen ... Ah men!*), **polyptoton** (repetition of forms of the same lexeme: *When better automobiles are built, Buick will build them*), **hyperbole** (exaggeration: *to wait an eternity*), **litotes** (understatement: *not bad at all*), **asyndeton**, **apostrophe** (*O Death, where is thy sting?*), **allusion**, **personification**, **paradox**, **catachresis** (a strained use of words occurring either in error or for rhetorical effect, e.g., Shakespeare's *parting is such a sweet sorrow*), **euphemism** (an inoffensive substitute for an 'unpleasant' word: *crisis* = *war*, *collateral damage* = killing of civilians in a military attack), **oxymoron** (*Good grief!*), **climax** (gradation), **anticlimax** and **antithesis**.

Syntagmatic relations of lexical units are manifested by their tendency to **collocate** (co-occur). There are predictable (*head over heels in love*, *fish and chips*) and less predictable collocations (*recording head*); collocates of some words (e.g., *get*, *take*, *have*) are totally unpredictable and as fixed collocations they are idiomatic. Different spheres of human activity (esp. sciences, arts, crafts) are linguistically associated with their own collocations (see Field, 9.2).

4.4 Grammar (Morphology and Syntax)

Since language used in verbal communication behaves like a holistic system, a shift made on one level is projected onto other levels as well – a change of style from formal to informal involves, in spoken form, not only a progressive reduction of unstressed syllables and employment of articulatory effort-saving devices (assimilation, assibilation, elision), but it permeates also both lexical and grammatical levels. Compare the following renditions of the 'same' message (Leech and Svartvik 1975): a) *On the decease of his father, Mr. Brown was obliged to seek alternative employment* (very formal, stilted, written medium), b) *After his father's death, Peter had to change his job* (neutral, 'common core'), c) *When his dad died, Pete had to get another job* (casual, spoken medium).

The inventory of 'grammatical stylistics' includes variability in the area of primary and secondary categories (word classes and forms) and syntactical constructions which are, however, approached from the viewpoint of their functional acceptability (which allows for individual creativity; e.g., plural nonce-words *bathtubim*, *methren*, *dra*, cf. Lederer 1989) rather than grammatical correctness. The following is a brief list of some common grammatical features belonging to the three contrasting 'levels of usage' based on the criterion of a) medium: *spoken* vs. *written*, b) formality level: *informal* vs. *formal*, and c) politeness level: *familiar* vs. *polite*. The features labelled as spoken, informal and familiar tend to coalesce, as do features marked as written, familiar and polite, although crossrelationships are common (e.g., spoken formal, written informal, spoken polite, etc.) (cf. Leech and Svartvik 1975, constructional principles of grammar of spoken language in Biber et al., 1999, Leech et al., 1982):

1. grammatical features marked as *written*, *formal* and *polite*: participial and verbless clauses, *-it* cleft sentences, adverbs of 'listing' and 'adding' (*first(ly)*, *next*, *last(ly)*, *to begin with*), Latin abbreviations (*viz*, *eg*, *ie*), 1st person pronoun *we* for *I* (*We have demonstrated ...*), *one* as a pronoun of indefinite reference, *despite*, *notwithstanding* as prepositions of contrast,

singular concord with indefinite expressions of amount (*none of them has arrived*), formulaic subjunctive (elevated or archaic: *God rest ye merry, gentlemen*), modal *may* for permission and invitation, subject-operator inversion (*Not a word did he say*, rhetorical), subject-verb inversion (*Away went the car...*, literary), inversion as a signal of subordination (*Had I known, I would not have come...*), future progressive to indicate 'as a matter of course' futurity (*When will you be coming again?*), formulaic requests (*I would be grateful if...*), passive and introductory *it* as indicators of impersonal style (public notices, administrative and legal texts), elaborate refusals of invitations (*That's very kind of you, but...*, see Preference organization, 8.2), past tense used to indicate tentativeness at present (*Did you want to see me ...?* meaning *Do you want ...*),

2. grammatical features marked as *spoken, informal and familiar*: preference for asyndetic coordinations and juxtaposition, contraction of auxiliaries, parenthetical structures, *do* used for emotional emphasis, greetings, vocatives, variety of non-clausal units - *inserts* (interjections, greetings, discourse markers, response elicitors, hesitators, expletives), tripartite structure of utterances: *preface(s), body, tag(s)*, pronouns with indefinite reference (*They say...*), final placement of a preposition, plural concord with indefinite expressions of amount (*none of them have arrived*), omission of *that* in nominal clauses, *get*-passives, phrasal verbs, ellipsis, etc.

The correlation between the primary morphological categories (open/lexical and closed/function word classes) and the type of functional style (register) is indicated by the **lexical density** (cf. Biber et al. 1999): because of the weakened informational aspect of spoken language (conversation), there tend to be fewer lexical words than function words (hence lower lexical density) and inserts express emotional and interactional meanings. Conversely, in written language, lexical words prevail while no inserts are used – hence higher lexical density.

As to the overall distribution of word classes among some types of texts, nouns have a tendency to dominate in written texts - they are primarily engaged in the transmission of factual information; this is structurally reflected in the complex noun phrases containing pre- and post-modification (nouns are commonly accompanied by adjective phrases as their modifiers). Speech which is engaged prevaillingly in addressing dynamic aspects of reality (events) and because of its primary focus on sharing experience and reinforcing relations (narratives) commonly utilizes verbs (along with adverbs); this is manifested in a higher number of shorter clausal units and generally lower lexical density.

The degree to which word forms (types) are repeated in various texts, the **type-token ratio** (TTR), may be used as another indicator of variability: TTR varies naturally with the length of texts (because of a greater repetition, longer texts have lower TTR) and with medium. In general, speech has lower TTR (lower information density, spontaneous, less advanced planning, repetition) while the TTR of writing is higher.

The **structural variability (complexity)** of grammatical units above the level of word (phrase, clause) can be measured by a) the number of modifiers and clause elements (= *horizontal complexity*), b) the number of subordinate phrases and clauses (= *vertical complexity*, embedding), c) the location of vertical complexity (left vs. right branching). The constructional complexity of phrases and clauses varies according to medium: speech is characterized by simple phrases and shorter clauses, lower degree of embedding and extensive use of non-clausal material, writing is marked by complex phrases, longer clauses with multiple embeddings while non-clausal material is of a different character (headlines, book titles, tables, lists).

Individual functional styles are marked for specific grammatical features; for example, **academic texts** are marked for elaborateness of syntactic structure (structural complexity),

multiplicity of subordination on phrase and clause level, various types of subordinate clauses, explicit logical connectedness, higher TTR, lower redundancy, extensive use of nominal structures and semi-predicative constructions; **administrative texts** are also characterised by condensed syntax with special emphasis on the use of complex noun phrases (*of*-genitive being common postmodification) and impersonal style (passive, generic subject); **public speaking** makes use of constructions directly appealing to the audience (rhetorical questions) and of frequent repetition (anaphora); **advertising** exploits a variety of forms and constructions to secure the desired effect (in this aspect it is close to the language of literature), etc. (for the grammatical features of **conversation** see 4.2.2).

There is an inventory of phenomena belonging to phrase/clause grammar (esp. pronouns, linking devices, ellipsis, functional sentence perspective, word order, discourse markers, inserts, etc.) which participate in the construction of entire texts and which can be systematically explained only on their background (for the factors determining the word order in English see Vachek 1995). These phenomena can be dealt with separately within the rubric of syntax of units of language larger than a single sentence, viz. *hypersyntax*. One of its primary concerns is the relation between a sentence as a systemic (langue) unit and a sentence (utterance) as its textual (parole) realization. Obviously, the employment of abstract sentence patterns in esp. casual spontaneous speech is associated with various irregularities and modifications of underlying clause patterns, e.g., reduction (in elliptical constructions, minor sentences such as *Want some?* are, however, communicatively complete), expansion (insertion of parentheses), detachement, appendage, peripheral elements (prefaces, tags, vocatives, discourse markers), etc.

From hypersyntax there is but a short step to the investigation of the 'text level' of language with the aim of describing the 'grammar of text' (see 5). The multifaceted nature of naturally occurring (spoken or written) language has led to the rise of a number of competing approaches which, by employing various perspectives, pursue the study of how samples of language-in-use are structured, what various factors are involved in their production and interpretation and how these factors are related to form meaningful wholes.

Article

« Stylistic Aspects in Arabic and English Translated Literary Texts : A Contrastive Study »

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BLOC-NOTES

STYLISTIC ASPECTS IN ARABIC AND ENGLISH TRANSLATED LITERARY TEXTS: A CONTRASTIVE STUDY

Résumé

Dans cet article, l'auteur compare d'un point de vue stylistique des extraits de textes traduits de l'arabe à l'anglais et inversement. Chacun des extraits est analysé sur le plan lexical, syntaxique et textuel afin de dégager des règles généralisables dans le domaine de la traduction littéraire arabe-anglaise.

Abstract

The study aims at stylistically comparing selected excerpts of contemporary Arabic and English novels with their respective translations. A text of one thousand words in the source novel is randomly chosen, compared with the translated text and analysed in terms of lexical, syntactic and textual structure. The purpose is to identify and explain a number of general rules describing consistent patterns of stylistic change which occur during translation of literary work from Arabic to English and vice versa.

1. INTRODUCTION

Two notions are of relevance to the understanding of language difference: "Linguistic Relativism" which means that thinking is relative to the language learned and that speakers of different languages perceive the world differently, and the Chomskyan notion of "Linguistic Universals" according to which language is a universal phenomenon. By placing the focus on universal elements of language, one can reach a better understanding of the way language functions in general and the relationship between language and mind.

Although the two notions represent two different schools of linguistic thought and seem contradictory, they are not. In fact, the two converge into one basic assumption that language and thought are related. The two agree that structure of thought and language consist of both predictable universal elements as well as idiosyncratic ones. They simply emphasize different features in language.

The relativists emphasize the idiosyncratic elements of language and the universalists its general universal principles. The result is a difference in

approaches to the study of language and the subject matter on which it should focus.

The study of translation is based on implicit assumptions drawn from both the universalist and the relativist theories of language. The very nature of translation presupposes the existence of certain universal parameters which render all languages translatable. It also acknowledges that because of certain idiosyncratic elements in each language, a perfect translation is ultimately impossible.

According to Steiner (1975: 149):

The relativists' position carried to its logical conclusion holds that no complete acts of translation between different semantic fields are possible. That all translations are approximate and antologically reductive of meaning. The matrix of feeling and associative context which energizes usage in any given tongue can be transferred into another idiom only partly and by virtue of periphrastic and metaphrastic manoeuvres which inevitably downgrade the intensity, the evocative means, and the formal autonomy of the original. Poets have often felt this.

A universal grammar will affirm the contrary, the intertranslatability of all languages. The fact that no closed speech has been found, none that native informants and foreign learners cannot comprehend and transfer, constitutes one of the strongest evidence in support of universalists.

The issue of equivalence is of novel importance in the study of translation in general and the translation of literary work in particular. Catford (1965) places special emphasis on the situational element in translation equivalence. He argues that both SL and TL texts must be relatable to the functionally relevant features of the situation to achieve translation equivalence. He also points to the concept of untranslatability of literary works. Catford believes that certain parts of a text are left untranslated because they are either untranslatable, or meant to give a local flavor to the translation.

Nida (1964) talks about the reproduction of the SL message by the closest equivalent in the TL, thus introducing *Dynamic Equivalence* or *Functional Equivalence* (Waard and Nida 1986) in translating. Consequently, preservation of the message rather than conversion of the form of the utterance is targeted in translating.

Lefevere (1975) stresses the role of communicative value in literary translation. By this term he means the ability of the translator to measure the time-place-tradition elements found in both SL and TL.

The importance of the study of comparative translations stems from the fact that stylistic differences in the choice of lexis and grammatical categories constitute the difference between culture and thought. Literary translation presupposes commitment on the part of the translator to create the style of the author, thus consistent stylistic deviations from the source text must result from their linguistic differences and the differences which the translators have to account for.

2. THE PRESENT STUDY

This study aims to look into two literary texts randomly selected from two translated English and Arabic novels; *The Thief and the Dogs* by Najib Mahfouz and *Great Expectations* by Dickens.

The study compares the translation with the original text to highlight the differences in the stylistic choices of vocabulary and of grammatical categories between Arabic and English.

3. METHOD

From each novel a text of one thousand words in the source novel was randomly chosen, compared with the translated text, and analysed in terms of the following:

- Lexis;
- Syntax;
- Textual features.

A frequency count of lexical items between the source and the translated texts was done to account for the levels of abstraction and degrees of specificity and definition. Moreover, a quantitative and qualitative analysis of grammatical categories in the source and the translated texts was done to account for their importance within sentences. At the textual level, differences between the ST and the TT are accounted for.

3.1. Lexical Comparison

Although English has lexical units for articles, for prepositions such as *to*, *in*, for personal pronouns, and for auxiliary verbs which mark tense and aspect, Arabic tends to incorporate these functions in nouns or verbs. Nevertheless, inflections for the above mentioned functions in the Arabic text were counted as independent lexical units with the exception of what constitute a gap in Arabic in particular structures; i.e., the copula in present/ timeless sentences, the indefinite article, and the implicit personal pronouns.

Apart from structural differences, the difference in the number of words between the Arabic

and the English translations seems to suggest the existence of more significant differences in the distribution of vocabulary which can be attributed to differences in the style of prose writing in the two languages which is to a large extent governed by situations. See table 1 & 2 below.

	Arabic	English
Words	1000	1585
Nouns	308	430
Adjectives	32	65
Sentences	53	83
T-Units	35	38
Simple Sentences	18	45
Co-ordinates	29	21
Complex	4	9
Mixed	2	8
Paragraphs	2	18
Levels of Abstraction	Arabic	English
First-order entities: Physical Object, e.g. man, book, cat, etc.	134/308	203/430
Second-order entities: Events, Process, etc.	79/308	107/430
Thrid-order entities: Attitudes, Judgments, Beliefs, etc.	95/308	120/430

Table 1
* *The Thief and the Dogs*

	Arabic	English
Words	1000	900
Nouns	163	181
Adjectives	35	20
Sentences	51	51
T-Units	42	38
Simple Sentences	9	13
Co-ordinates	10	22
Complex	14	8
Mixed	18	8
Paragraphs	18	14
Levels of Abstraction	Arabic	English
First-order entities	102	94
Second-order entities	27	14
Thrid-order entities	52	55

Table 2
* *Great Expectations*

Though the Arabic texts have a greater number of nouns than the English text, fewer nouns in Arabic are modified (by other nouns or adjectives), and the English texts contain a greater number of adjectives than the Arabic texts.

To analyze differences in the level of abstraction of the lexical items used in both the English and Arabic texts and their respective translations, the nouns have been divided into three categories: first, second, and third-order (Lyons 1977). The analysis shows that on average both the English source and translated texts have a higher proportion of first, second, and third-order entities than the Arabic source and translated texts.

3.2. Syntactic Comparison

The number of sentences shows difference only in the English translated version of the Arabic text; i.e., *The Thief and the Dogs*, whereas the number of translated sentences in the English text into Arabic is the same. The number of T-units is higher in the English texts. Arabic texts clearly indicate the use of more co-ordinated sentences than the English texts which use more complex and mixed sentences (cf. table 1 & 2 above). This is in accordance with the claim that coordination is a salient feature of Arabic style and the fact that the punctuation system is used in Arabic in a non-functional manner (Williams 1984; Koch 1982, etc.)

3.3. Textual Comparison

The English translation of the Arabic text, unlike the Arabic translation of the English text, shows the frequent addition of information to the Arabic text especially with reference to cohesive devices.

3.3.1. Personal reference

Consider the following examples:

1. *'šarak-tu ma'a-hu fī(-) l(-) xidmati mundu -l-tufulah.*
Participate-I I with-him in-def-service since -def-childhood
I worked with him since *my* childhood. (The Thief and the Dogs 186)
2. *Ya'ūd-ūna wa hum yuxf-ūna -l-dumūf.*
return-they and they hide-they def tears
They return drying *their* tears. (The Thief and the Dogs 186)
3. She was seated at *her* dressing table
Kānat tajlisu 'ilātāwilat -l-tajmīl
Was sit to table -def-beauty (Great Expectations 121)

The utterances 1 and 2 above show that the pronouns *my* and *their* respectively are being added to the English translation of the Arabic ST. Whereas the pronoun *her* in the English utterance is being deleted in Arabic translation as shown in 3 above.

3.3.2. Comparative Reference

4. *Wa kunta tu ibu-hu kamākunta ti ibu -l-šayxa wa akθar.*
And was like- him as was like-def oldman and more
You loved him *even* more than you loved. (The Thief and the Dogs 188)
5. It was quit in vain for me to...
Lam 'uflī fi ja'lihi yudrik...
did not succeed in make-him realize. (Great Expectations 123)
6. She would be *quite* familiar with me
kānat amīmah
was intimate (Great Expectations 116)

Intensifiers such as *even* and *quite* are being added to the Arabic translation of the English ST or the English translation of the Arabic ST as shown in 4, 5, and 6 above.

3.3.3. Thought connectors

The use of additional thought connectors in the place of *wa* (and) or, where no connector is used in Arabic is apparent in both texts. Consider the following example:

7. *Wa li'imāni-hi bi-lāh 'tanaq -l-ridā,*
and for-believe -he in-God believed -def -satisfaction,
wa kana tullābu-hu yu ib-ūna-hu
and were students-his love-they-him
He also believed in God, thus his students loved him (The Thief and the Dogs 186)

Addition of such cohesive markers to the English texts is a sign of preference for explicitness in English style. Lots of connectors such as *thus*, *therefore*, *so*, *because*, etc. were added to the English texts when in fact they are not present or implicit in the Arabic texts.

8. *Wa bādā-l- makānu kullu hu wa ka'nnamā ya'muruka bi -l- 'ibit'ad lakinnaka kunta fimasīs -l-ajati 'ilā'is'afin sari', 'is'afin i'sar.*
The whole place seemed alain to you but you needed medical care, urgent care, *for your mother*. (The Thief and the Dogs 188)

The phrase "for your mother" is being added to the English text for explicitness; a clear case of man-aging. At the same time the repetition of the Arabic phrase "is 'afin sari'" though functional in the Arabic text was deleted in the English text.

3.3.4. Deletion

Indirect speech phrases were deleted in the Arabic translation of the English ST. Also forms of address which are used in Arabic for respect were deleted in the English translation of the Arabic ST

because they constitute a gap in the English language. Consider the following examples:

9. "pip" *he said* "I meant to say..."
"bib" gasad-tu -l- gawl
 "pip" meant-I -def- say... (Great Expectations 124)
10. *am Mahran "al-rajul -l- tayyib*
 Mahran the good old man (The Thief and the Dogs 125)

The word *am* in 10 above is left untranslated because it's equivalent in English (uncle) denotes blood relationship whereas in the Arabic text it is only a form of address.

3.3.5. Addition of evaluative markers

Markers of evaluativeness were added to the Arabic translations of the English ST as these markers are a common feature of Arabic. Consider the following examples:

11. I had to go to miss Havishame's room, and, after all, nothing was said about our fight... (Great Expectations 118).
'innamā kāna 'alayya -l- dahāb 'ilāmanzil l- 'ānisa
Hafīṣam wa ma'a ḡalik fa 'inna ṣay'an lam yudkar
'an qitalina...
12. The forge was shut up for the day, and we walked to town, and Joe and I... (Great Expectations 120)
 — *Laqad 'aqfal dukkānu -l- addād ḡalika -l- nahar wa — tajahana 'ila-l- madina faḡahabtu*
ma'...

Evaluative markers such as *inna*, *laqad*, etc. are frequently used as a stylistic feature of Arabic writing.

3.3.6. Collocations

Collocations depend on compatibility of words. A coherent set of words relating to a particular topic or activity (especially in literary works) giving unity to a text. This doesn't mean that there are no incompatible collocations but they can be united via juxtaposition providing ironic contrast. The collocation in a sentence like *The ship coursed the seas* projects a physical image. Collocations in the Arabic text were erroneously translated and/or paraphrased rendering the text less effective. Consider the following examples:

13. *Fanahaḡat bil-mas 'ūliyyah fī sin mubakkirah*
 So you took responsibility at an early age.
14. You found your mother and yourself in a reception room by the entrance, a room more luxurious than you had ever seen before.
 — *Wajaḡta nafsak 'anta wa 'ummuka fīqā'atin*
faximatin lam tajrilaka fixayal
15. *wa -l- muṣayyi 'ūna 'a aqu bi -l- riḡa', yadhabūna*
fijumu' in bakiyah omma ya'ūduna wa hum
yujaffifūna -l- dumu'
 - But those who come with the bodies of the dead are really the ones who deserve pity more than they who go on weeping crowds and return drying their tears.

In 13 above the words *took* and *responsibility* do not collocate, hence an erroneous interpretation. The Arabic collocation "*Lam tajri laka fi xayal*" in 14 which literally means "did not run in your imagination" is paraphrased in English producing less effective translation. The English paraphrasing of the Arabic collocation in 15 above is not only less effective and lacks emotiveness but the whole utterance is grossly mistranslated.

Idioms can be considered as collocations since they consist of lexical items that are only idiomatic when they appear together. In translation one usually opts for functional equivalence to maintain effectiveness unless the idiom is culture bound and constitutes a gap in the target language. Consider the following example:

16. *Wa -l- bōlīs hal yu'jab bi hi! fatamtama sa'id : wa la -l- siyam fi rajab*
 - The police don't like anything! Sa'eed musmured "or anybody". (The Thief and the Dogs 189)

The English translation of the Arabic text is no way near the intended meaning of the Arabic text let alone that the Arabic idiom "*wa la -l- siyam fi rajab*" is not properly translated.

3.3.7. Repetition

Repetition seems to be maintained in the translation of both the Arabic and the English text. Consider the following examples:

17. *Yābu'sanā Yābu'sana māta 'abvūk*
 Its our misery... Its our misery your father died. (The Thief and the Dogs 188).
18. *Laqad 'ixtafā-l- 'am Mahran, 'ixtafābi-īariqah garibah*
 Old mahran disappeared. The man disappeared in mysterious way. (The Thief and the Dogs 188)
19. Break their hearts, my pride and hope, break their hearts.
Hattimīqulubahum yā'azīzatiwa yā'amālī,
ḡaātīaimiqulubahum (Great Expectations 116)

Repetition in drama is functional for dramatization of situations, hence the maintaining of repetition in 17, 18 and 19 above.

3.3.8. Register

Both texts the English and the Arabic maintain a high level of formality. The Arabic text uses a high level of standard Arabic.

CONCLUSION

Research in the area of contrastive stylistics of Arabic and English literary works though very important to enhance our understanding of thought patterns of speakers of both languages and enrich our cultural heritage, is very scarce. In depth investi-

gations in this area are of novel importance so as to confirm generalization about similarities and differences in the structure of discourse and style of the two languages.

The comparison made in this study have shown that each text and its translation seem to generate more or less comparable proportions of entities on the three levels of abstraction. This is in accordance with Nida's (1966, 1983) claim that the general proportion of specific to generic vocabulary is comparable in all human languages.

At the syntactic level English seems to use more complex T-units aiming at a higher level of complexity; whereas Arabic tends to rely on co-ordinated T-units as a stylistic character of its prose writing style.

English on the textual level uses more explicit connectors inter- and intrasententially compared to implicit connectors and more evaluativeness favored by Arabic style of prose writing.

Finally, discursal problems/errors and misinterpretation of units of discourse at all levels; sentence, paragraph, texts, which are not dealt with in this paper, constitute a very rich area for research. The role cultural factors play in constructing and interpreting discourse at all levels is also an area researches might find interesting to be investigated.

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